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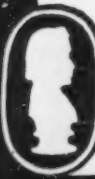
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CHICAGO'S CIVIC OPERA SEASON GETS UNDER WAY IN BRILLIANT FASHION

The Jewels, The Second Offering, Proves Fine Vehicle for Raissa—Mason the Star of Boheme—Mary Garden a Youthful Katinska in Resurrection—Elsa Alsen Makes Striking Debut in Tristan—Rigoletto Presents Eide Norena for First Time—Favorites of Last Year Return in Fine Fettle—Newcomers Please

CHICAGO.—The second night at the opera has always been known as an "off-night." Not so this season, probably for the reason that wisely the management had billed another of its trump cards—Rosa Raissa—and her admirers were re-inforced to receive her enthusiastically.

Before going into an analytical report of the performance, the writer believes it advisable to inform the readers that he has invented a device whereby his ears are closed hermetically as soon as a singer deviates from true pitch, or when one has difficulty in reaching high altitudes. As a matter of fact, our device does not permit us to hear any blemishes. Thus, we heard none in the performance under review. Our device, too, blinds us as soon as something goes wrong on the stage. Thus, we admire everything and join the ranks of the Chicago critics who seem to have for a motto: "Let us make it brilliant."

Having set this down, let it be said that Rosa Raissa finds the role of Malinella one of the best vehicles in her large repertory and in it she rode once again to fame. She sang gloriously, acted the part with much spirit and made a very happy re-entry on the Auditorium stage, where she will be heard for many years to come, as she has already been reengaged for the next three years. Giacomo Rimini was excellent as Rafael. Vocally as well as histrionically, his performance left nothing to be desired. Augusta Lenska did well as the mother, and the other roles were entrusted to old friends and to some newcomers. Anna Hamlin made her debut as Stella, Lorna Doone Jackson as Concetta, and Albert Rappaport as Tetonno. They made those small parts stand out conspicuously through the manner in which they sang as well as their happy conceptions.

Roberto Moranzoni was at the conductor's desk. Since the days of Campanini The Jewels has been directed beautifully by distinguished conductors but none as well as by Moranzoni. Moranzoni's fame has increased greatly over night. He is a big personality, too modest for his own good, but Chicago boasts of several experts in matters of music and they will, no doubt, place Moranzoni where he belongs, among the famous opera conductors of the day.

LA BOHEME, NOVEMBER 10

They certainly are doing things at the Auditorium this season that presage well for the twelve weeks' season. The performance of La Boheme had not one blemish to mar what may be called as near perfection as we have witnessed in the Congress Street theater. Edith Mason, she of the beautiful vice, has returned to us in fine fettle. Her vacation has done her good, as not only is her organ warmer and larger than when she left us at the close of last season, but she has lost a great deal of her avoirdupois. Thus, she looked as ravishing to the eye as her voice was fine to the ear. Her Mimi was excellent, and though she was applauded to the echo, she deserved more buoyant applause than that which our blasé audience bestowed on her. Mason is a star among stars and one of these days will win her rightful place.

Antonio Cortis, a favorite, will no doubt be even more popular this season, for, if his Rodolfo is a criterion of his work, he is in a position to be proclaimed one of the most brilliant singers in the roster of the Chicago Civic Opera. Throughout the evening he sang with beauty of tone, his pianissimos carrying a lovely quality that was admired by the dilettante and his upper tones had the roundness of a dramatic tenor. His portrayal of Rodolfo is a great improvement over that of last season and it is no mere guess to prophecy that Cortis will be among us for many seasons to come. He looks good, sings well and carries in his artistic bag the material from which stars are made.

Luigi Montesanto, a newcomer here, made a successful debut as Marcello. In far better voice than when we heard him at the Metropolitan a few years ago, his delivery was good, his portrayal characteristic and his appearance certainly in his favor. The role of Marcello, however, is not one in which a baritone can be judged, yet, Montesanto will, in all prob-

ability be an important factor in the success of the season. Giovanni Polese, who sang here several years ago, came back to roost, as Schanard. Virgilio Lazzari and Vittorio Trevisan were excellent in their usual roles and Irene Pavloska



GIUSEPPE DANISE

Distinguished baritone of the Metropolitan Opera Company. He has been with that organization since 1920, singing all the principal baritone roles at one time or another except the particular one in which this photograph shows him—Iago, in Otello—and that for the simple reason that Otello has not been performed at the Metropolitan since he joined it. Mr. Danise is also a strong favorite at Ravinia Park each summer. This season he is beginning concert and recital work on an extensive scale for the first time.

made a hit all her own as Musette. It is needless to add that the orchestra played beautifully under Polacco, who gave as fine a reading of La Boheme as an Auditorium audience has ever heard.

RESURRECTION, NOVEMBER 11

Franco Alfano's Resurrection is decidedly not as fine an opera as we made our readers believe last season. The real

reason of its success here is due solely to the manner in which it is presented at the Auditorium. Mary Garden made her first appearance this season as Katinska, a role which she developed considerably during her summer vacation and which she makes so sympathetic, so realistic as to win the hearts of the audience, while heretofore she had only excited their admiration. It is remarkable that a woman of her age should give the illusion of a young woman, but Garden's artistry is such as to disguise the blemishes of time, as even her hands are so well made up as to blend with her young appearance. Then her elastic walk is an excellent copy of that of a young woman. Thus, all in all, her personage is so true to life that you forget the real Garden to visualize solely a charming and womanly Katinska.

Vocally, too, Garden proved in fine fettle. She sang well and made a pronounced success with her innumerable admirers.

Fernand Anseau, he of the golden voice, sang gloriously throughout the evening the role of Prince Dimitri, which he acted with nobility and brought especially well the note of pathos in the very democratic prince—a socialist at heart and a prince probably only by accident. Cesare Formichi appeared for the first time as Simonson—a part entrusted last year to Baklanoff. Formichi's singing was nothing short of a revelation, as he possesses a voice of great beauty, especially when modulated. He created a most favorable impression also by his well-thought-out characterization.

A great deal of the success of Resurrection is due to Roberto Moranzoni, a conductor who is a father to the singers, always restraining his orchestra so that at no time the voice is drowned, yet supporting the singers so ably that the majority sing better than usually. His reading was that of a poet and a giant. Moranzoni is coming into his own. Watch him grow! He is a big personality, a mighty fine musician and he will some day occupy a higher place in the musical firmament.

The stage manager, Charles Moor, who often throws tradition to the winds in his settings, gave us practically the same panoramic effects as we had last season, but the grouping of the minor roles and of the chorus in the last act, showed unquestionably his master hand. Here is a man who knows his business, so more power to him!

TRISTAN AND ISOLDE, NOVEMBER 12

After an absence of several years, Wagner's Tristan and Isolde was restored to the repertory of the Chicago Civic Opera Company, bringing forth a new member of the company as Isolde. The newcomer is Elsa Alsen, who made a most successful debut and deserves to be called the star of the performance.

Chicagoans had not forgotten Alsen. They remembered how well she sang here with another opera company a few seasons ago, and it was a pleasure to see and hear her at the Auditorium with a company which her talent deserves. Alsen has been called one of the greatest Isolde of our generation and she lived up to that exalted reputation. Extraordinary was her performance, both vocally and histrionically. She was probably the only member of the cast, with the lone exception of Alexander Kipnis, who had the Elsa Alsen sang gloriously, awaking great Wagnerian tradition. Throughout the night enthusiasm, and winning a personal ovation at the close of the second act. A remarkable debut!

The role of King Mark is one of the minor parts in the drama, but as sung and acted by Alexander Kipnis it took such prominence as to permit the writer to state that with Alsen, he shared the first honors of the performance. Richard Bonelli did well with the role of Kurvenal. His phrases in the last act, especially, were delivered with beautiful accent, correct phrasing and a voice of great suavity even when used on all cylinders. Cyrena Van Gordon was well cast as Brangaene, a role which

is new to her and in which she will, no doubt, be heard to greater advantage later.

We had come to the Auditorium unprepared to expect from Charles Marshall such pianissimos as he delivered throughout the evening. Marshall's is a robust tenor, one that shakes the Auditorium in such roles as Samson, Eleazar, Radames, and we were quite surprised to hear throughout the evening the tenor's voice under full restraint. He did well with the role, but not half as well as he will in the future, when he permits his organ full sway. Tristan requires from a tenor the opening of every valve in his vocal apparatus and the heaviness of the part

(Continued on page 23)

American Premiere of Turandot at the Metropolitan

On Tuesday evening, November 16, the Metropolitan Opera Company presented Puccini's posthumous opera, Turandot, for the first time in America. The cast was headed by Maria Jeritza in the title role, with Lauri-Volpi as Calaf, Martha Attwood as Liu, Pavel Ludikar as Timur, and Messrs. De Luca, Bada, and Tedesco as Ping, Pang and Pong. Miss Attwood and Mr. Ludikar were both making their debuts with the company and both created excellent impressions. The chorus plays a very important part in this spectacle and, thanks to chorusmaster Setti's careful preparation, sang brilliantly throughout. Puccini has called for climax after climax, tremendous ensembles, supported by a giant orchestra. Tullio Serafin conducted a performance that was up to a very high standard throughout.

The production was on a lavish scale and set in a magnificent series of scenes evolved by Joseph Urban. The costumes were a riot of color. Nearly 600 people crowded the stage in the final tableaux of the second and third acts.

The work itself made a much stronger impression than one had been led to expect from the reports of its original performances in Milan. There is some very fine and typically Pucciniesque music in it. If his utterance is not as strong as in his early works, his feeling for the stage is so keen that he scores effect after effect. The audience displayed great interest and enthusiasm throughout the evening. The premiere took place just too late for the MUSICAL COURIER to catch the press with a full account in this issue but a detailed story of the evening will appear next week.

PROKOFIEFF OPERA COLDLY RECEIVED IN BERLIN

Maria Miller Re-creates Weber's Euryanthe—Strauss Still the Hero—A New Symphony

BERLIN.—Prokofieff's opera, *The Love of Three Oranges*, has at last reached Berlin. It was performed for the first time at the State Opera, conducted by Leo Blech. Because of the success which this opera has won in America and in a number of European cities, the Berlin public expected a masterpiece. But it became evident quite early in the performance that Prokofieff's score, far from filling those expectations, could at best be rated only as an interesting revival of comic opera from the modern musician's point of view. After the first half of the opera there was so little applause that the composer could not possibly bow any thanks, while at the close sheer politeness was responsible for the few recalls, and the press confirmed this cool success.

The performance was good without being particularly brilliant. Singers have only slight opportunities to show their art in Prokofieff's declamatory style. Otto Helgers, Robert Hutt, Leo Schuetzenhof, Waldemar Henke and Artur Fleischer, all artists of real distinction, tried their best to rouse an interest in the opera but with a lack of success which was due to the work itself rather than to any shortcoming of the well-prepared performance.

EURYANTHE STILL CHARMS

How much more enjoyable was Bruno Walter's homage to Weber in the Euryanthe performance at the Municipal Opera House! Here a weak, almost nonsensical libretto, has been an impediment to genuine dramatic success. But, in spite of the story, Weber's music, even now, a hundred years after its conception, is so brimful of gripping moments, so abundant in beauty that to me and to thousands of other contemporaries, Euryanthe has been a revelation of the power of true music. Many attempts have been made in former years to improve the Euryanthe libretto, but without success. Bruno Walter did well in not adding still another version of the book to the former attempts, but in going back to Weber's original text. His effort to save Euryanthe for the present generation is based on the best possible performance of the music, fully acknowledging at the same time the incurable dramatic faults. The result was a triumph for Weber's musical genius, for Walter's capacities as an interpreter, and for the abilities of a number of prominent singers. Weber's opera is the incarnation of true German music at its very best, in its purest character and manner of representation.

A singer new to Berlin, Maria Müller, sang Euryanthe in so touching a manner, with so much grace and beauty of appearance, with so consummate a vocal art, that she was quickly recognized as an artist of altogether exceptional faculties. She captivated the crowded house at her first appearance. In Martin Oehmann, one of the finest tenors of the German operatic stage, she found an admirable partner. Kipnis and Schipper were fully equal to the demands of their parts. The part of Eglantine had been entrusted to Maria Olczewska, but owing to a sudden illness after the last rehearsal she had to be replaced by Marie Schulz-Dornburg, who again proved her versatility by accepting the exacting role a day before the premiere and carrying it off with distinction.

STRAUSS CONDUCTING OWN WORKS

Richard Strauss is conducting no less than ten performances in Berlin mostly of his own works. So far we have had *Salomé*, *Rosenkavalier*, *Intermezzo*, a concert with *Zarathustra* and the *Alpensinfonie*, and *Tristan and Isolde*. Strauss' authority in Berlin has long been supreme, and on occasions like this it is plain that it is still intact despite the aggressive criticism of radical youngsters. The master conductor again did admirable things in a surprisingly quiet and simple manner, bringing out all essential details with that infallible directness which is the result of long, profound experience.

THIBAUD AMONG THE "EX-ENEMIES"

In the second Philharmonic concert the principal event was the first appearance in Berlin, since 1914, of Jacques Thibaud. This eminent French violinist played the *Lalo Symphonie Espagnole* with that unsurpassable elegance, that sweetness and enchanting purity of tone, which are the characteristic traits of his art. Thibaud's return was heartily welcomed.

The program included Honegger's *Chant de Joie*, a very solidly built and carefully made piece which is not at all joyful in the French exuberant manner, but partakes of a rather ponderous Swiss hilarity. After all Honegger's "Alemannic" traits, heirlooms of his Swiss descent, are much more pronounced than his elegant Parisian surface. His *Chant de Joie* cannot bear comparison with *Pacific 231* and *Le Roi David*, which have justly spread his fame. Furtwängler's conducting shone brilliantly in the *Freischütz* Overture and in the Brahms D major symphony.

KLEMPERER'S "EXCITING" BEETHOVEN

Klemperer's first appearance this season was sensational, because of his exciting and entirely unconventional manner of performing Beethoven. We all know the Egmont overture and the *Eroica* Symphony in their details, but these familiar scores sounded new and stirring when Klemperer interpreted them. Yet he remains faithful to Beethoven's text. With a fanatical reverence for each single note he takes much less liberty with the music than many other conductors. Klemperer is a musician of the very first rank, an artist of marvellous power of expression and manly energy of execution.

Gieseking played Beethoven's G major concerto very differently from Schnabel's version, less dignified, less monumental, but more enchantingly limpid, caressing and lyrical. He was marvellously supported by Klemperer's orchestra in the manner of chamber music, with the light and transparent colors to which we are quite unaccustomed nowadays.

Heinz Unger, conductor of the *Gesellschaft der Musikfreunde*, began his series of orchestral concerts with Mahler's third symphony. Unger is a passionate admirer of Mahler, and he undoubtedly possesses exceptional faculties for reaching the real essence of Mahler's art, so often misunderstood. Thus his performance was powerful and striking, despite a certain roughness of detail, owing to an unavoidable lack of rehearsals.

A NEW SYMPHONY

Emil Bohnke, successor of Oskar Fried, has given his second concert with the Berlin Symphony Orchestra. Max Butting's second symphony had its initial performance on

this occasion. Butting, one of the most active members of the International Society for Modern Music, has become known chiefly through successful premières at the festivals of Venice, Donaueschingen and Chemnitz. This second symphony is more radically modern than his former works. It lacks that amiable lightness which distinguished the other compositions, and it was performed somewhat roughly, so that at its first hearing it was hardly pleasing. Long stretches of peculiar rhythmic interest, and of constructive and inventive power, however, make it probable that the work will gain on nearer acquaintance. Bohnke concentrated his main efforts on Tchaikowsky's effective fifth symphony, which he brought out with great energy and vivid expression.

H. L.

MUSIC IN MILAN

MILAN.—The Teatro Dal Verme opened its fall season September 15, with Verdi's *Otello*, Giovanni Zenatello, in the title role, was the great attraction. Milan music lovers jammed this popular old house to suffocation to hear one of their favorite tenors, who won his first triumph at La Scala nearly twenty years ago. He was in splendid form and sustained the heavy music with ease. On his entrance, in the Esultate, which he sang vigorously and with much beauty of voice, the audience was roused to great enthusiasm and a deafening burst of applause resounded. His interpretation was extremely artistic and proved him still a great artist. He was well supported by a competent cast—Maria Polla Puecher as Desdemona, Giovanni Inghilleri as Iago, and Emilio Venturini, who made a handsome and enjoyable Cassio. Maestro Mario Terni held his large orchestra well in hand, and gave an admirable reading of the score. The large chorus had some very fine moments. The opera was staged effectively. This fall season will last two months, in which time eight operas will be given, including *Butterfly*, *Trovatore*, *Mefistofele*, *Massenet's Manon*, *Lohengrin*, *Girl of the Golden West*, and *Anima Allegra* by Franco Vittadini (new for Milan).

The second opera given was *Butterfly*, on September 18, also with an excellent cast, including Zita Fumagalli-Riva as Cio-Cio San, and Costa Lo Giudici as Pinkerton (brother of Franco Lo Giudici, one of La Scala's leading tenors). They both interpreted their roles well, Maestro Terni directed with taste. These two operas were repeated alternately throughout the week of September 19. All of the performances of *Otello*, six in number, have been given to well filled houses.

On September 26 the old standby, *Trovatore*, was added

to the repertory, with Jose Palet as Manrico. He also is known in America as a member of the Scotti Opera Company. His interpretation was one worthy of great consideration. Stani Zavaska was the Leonora; she has a voice of beautiful quality, and excellent school, and she was loudly applauded, especially after her aria of the third act. A young new mezzo soprano, Antoinetta Tojini, with a voice of unusually beautiful quality, was the Azucena, and did the role excellently, in spite of its being her first appearance on the stage. The balance of the cast was adequate, and chorus excellent. Maestro Terni conducted.

TOSCANINI'S BEETHOVEN CONCERTS

Toscanini conducted a series of four concerts in commemoration of the first centenary of the death of Beethoven, playing all his nine symphonies. These concerts were given from October 7 to 12 by the La Scala Symphony Orchestra before the opening of the opera season. The balance of the regular ten of the season's series will be given in May and June after the opera season closes.

ANGELO MASINI DEAD

Angelo Masini, celebrated tenor, who was born of poor parentage, and learned the trade of a cobbler before becoming one of the world's greatest tenors, died at his home in Forlì, Italy, of paralysis of the heart. He was eighty-two years of age. Early in his career he sang in Milan but was not well received by the public, and La Scala refused to open its doors to him. Later, when he became famous, in spite of many flattering offers with a fabulous salary attached, he always refused to sing again in Milan. He was one of the world's greatest celebrities, and was a great favorite and intimate friend of the late Czar of Russia. He was always ready to help and encourage young artists, and many charitable institutions will long remember his generosity. He leaves a large fortune.

ANTONIO BASSI.

Woman Pays Club Dinner

The Woman Pays Club held its annual dinner dance at the Park Lane on November 6, the guests of honor being Frieda Hempel and Otto H. Kahn. During the dinner a program was provided by Mme. Hempel, who with Estelle Lieblich at the piano, sang several selections, delighting not alone with the beauty of her art but also by her own naturalness and charm. Paul Althouse, a favorite of the club, made an excellent impression in several operatic arias, revealing the fine quality of his voice and his general artistry. Judge, Jr., was an entertaining contrast in lighter numbers, to his own accompaniment, and James Wolfe, with guitar accompaniment from his own nimble fingers, added several Russian songs and a new song written by Vaughn de Leath. Following the dinner there was dancing to Al Jockey's excellent orchestra.

NEW SINGSPIEL BY ZOLTAN

KODALY AN ENORMOUS SUCCESS

Hungarian Münchhausen A Poetic Figure—Delightful Music

BUDAPEST.—The world première of Zoltán Kodály's *János Háry* was also the first première of the season at the Royal Opera House here. It is a kind of Singspiel (incidentally the biggest work for the stage that Kodály has yet written) and was given under excellent auspices with success.

The story treats of the adventures of János Háry, a national hero of folklore, the Hungarian Münchhausen. A peasant and ex-soldier, with great powers of imagination, Háry sits in the village inn day after day and tells of his wonderful exploits. In typical peasant fashion all the grandeur and glory of his fancy is related in terms of extreme realism and naïveté which produces a most curious mixture of comedy and pathos.

HÁRY CONQUERS NAPOLEON

Thus, in the emperor's castle—where Háry accomplishes great feats of heroism—there reigns a remarkable casualness and lack of dignity; the double-headed eagle of the imperial coat of arms lives in a pigeon house; each member of the court has his private military band; Emperor Francis talks like a night watchman; Napoleon, who is conquered by Háry, grumbles at having to ransom himself with his gold watch and chain, etc., etc.

The two librettists, Zsolt Harsanyi and Béla Paulini have most cleverly turned these tales into four dramatic adventures with a prologue and epilogue. The poetic significance is given to the tale by making János Háry symbolic of the Hungarian nation, whose great strivings and ambitions can only be fulfilled in dreams.

The poetic effect is, of course, greatly enhanced by Kodály's delightful music. This confines itself to twenty-four complete songs, choruses and orchestral pieces, including a gripping introduction, which carries the listeners from unhappy reality into the brilliant realm of fancy, and a fine closing chorus which becomes a kind of apotheosis of the Hungarian people.

KODÁLY'S HUMOR

These twenty-four musical interpolations are sufficient to bring out the deep human truths in Háry's world of lies. The folk spirit is accentuated by the masterly use of folk-songs and dances, particularly in a scene of an awakening army camp. Kodály's effervescent humor has fullest play in descriptive music such as a surprisingly clever tower-clock piece; the boys' chorus, where the Hapsburg princes intone their A B C's; the various ironical victory marches; court music in Vienna; and Napoleon's "French" military march which, upon his (Napoleon's) defeat immediately turns into a funeral march. The music sparkles from beginning to end without once losing its dignity or charm and always employing the most economical means. It is the product of a modern technician who employs his technic only as a means to a poetic end.

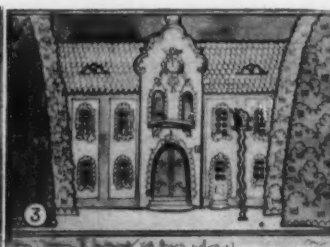
The immediate and undisputed success of the work was partly due to its splendid production, and László Márkus, the stage manager, and Gustav Oláh, the scenic artist, are to be congratulated upon the beautiful stage pictures.

A. T.



THE COMPOSER OF JANOS HARY AND SCENES FROM HIS OPERA

(5) Zoltan Kodaly whose Singspiel, *János Háry*, has won success in Budapest, and (1) A Hungarian Peasant girl in *János Háry*; (2) The second act showing the frontier—On the left is snow-bound Russia and on the right, sunny, blooming Hungary; (3) The Imperial Castle in Vienna, in the third act, showing the Double-Headed Eagle; (4) Stage setting of the fourth act, showing the scene of battle in Milan where Háry Conquered Napoleon.



STUTTGART HEARS FIRST PRODUCTION OF HANDEL'S ARIODANTE

Otto Erhardt and the Handel Renaissance

STUTTGART.—Few theaters and few stage managers are more energetically and enthusiastically engaged in fostering the Handel renaissance now current in Germany, than the Stuttgart Opera and its excellent stage director, Dr. Otto Erhardt.

It may perhaps be doubted whether this renaissance has come to stay, and whether the herculean efforts on its behalf are not love's labor lost—in other words, whether the forty operas of Handel which have been gradually emerging from oblivion during the last few years, will not lead a rather

ephemeral life on the operatic stage. At any rate, their revival remains a praiseworthy and interesting experiment, for the eminent role which Handel has played in the evolution of operatic style remains undisputed.

LACK OF DRAMATIC INTEREST

Equally undisputed is the beauty of much of the music to be found in the score of Ariodante, the latest Handel work to be staged at Stuttgart. Yet this, like most of the master's

operas, suffers from an absence of dramatic continuity and interest. It takes place in the royal and knightly environments of the Scotch court about 1300, and the central figure of the book (adapted by Antonio Sarti from an episode of Ariosto's Orlando Furioso) is an innocent and tender princess named Ginevra—a forerunner and distant relative of Elsa of Brabant—who suffers nobly and emerges victoriously from the hard trials of adverse fate.

The human appeal of the eventful book, unfortunately, is small, and Anton Rudolph, from Karlsruhe, who has adapted the opera for the modern stage, has done little to remedy this shortcoming; he was hampered, quite clearly, by his endeavor to retain Handel's score as faithfully as possible, retaining even the original secco recitatives.

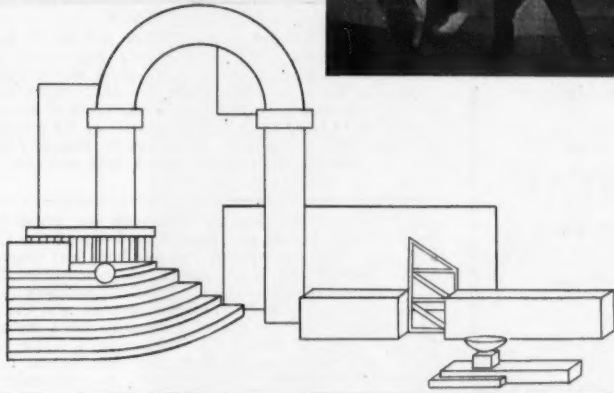
BEAUTIFUL STAGING

If Anton Rudolph, the arranger, ignored his chance to popularize this work in a modern sense the production sought to atone for this failure. The beautiful stage settings and costumes by Willy Baumeister, were conceived in a modern, yet adequately fanciful, spirit. Anita Oberländer, as Ginevra, Moje Forbach, as Dalinda and Karl Nolte, as Ariodante, though not always perfect vocally, revealed the master hand of Dr. Otto Erhardt, the stage manager, who did marvels in achieving a harmony of motion and action which fitted perfectly into the rhythmic and dynamic structure of Handel's score. He accomplished the difficult task of applying modern ideas of stage management, grouping and lighting to an opera essentially classic in character, and of welding both elements into a perfect whole. The orchestral performance, under Karl Leonhardt, was highly satisfactory.

R. P.

PREPARING FOR ARIODANTE

Setting for Act 1 of Handel's Opera, Ariodante, at the Stuttgart Opera, drawn by Willy Baumeister, who designed the scenery and costumes for the production. (Inset) Dr. Otto Erhardt, stage manager, caught in a characteristic moment, while rehearsing with one of his singers.



opera house on both sides of the footlights is nearly one hundred per cent amateur, so that justice must be tempered with mercy! Further plans of the company include works by Bach and Purcell.

W. J. B.

FOREIGN NEWS IN BRIEF

Vienna

VIENNA VOLKSOPER OPENS ONCE MORE

VIENNA.—After a period of four or five months, the Volksoper has opened its doors once more. None of the many candidates, among them Dirk Foch and others, has been entrusted with the direction of the house. The mem-



bers have formed a co-operative society and appointed Herman Frischler, formerly principal bass of the Volksoper, as their director, who is said to command ample financial means. The present arrangement is provisional, and if the scheme succeeds, it will be established permanently. The principle of the new director is to charge very popular prices: the highest-priced seat will be four Schillings (a little less than sixty cents), including program book and carfare.

P. B.

London

EDWARD J. DENT PROFESSOR OF MUSIC AT CAMBRIDGE

LONDON.—Edward Joseph Dent, M. A., Mus., Bae., of King's College, has been elected to the professorship of music at Cambridge. He will fill the vacancy caused by the death of Dr. Charles Wood. This is one of the most honored musical posts in England.

M. S.

GLASTONBURY PLAYERS IN LONDON

LONDON.—The Glastonbury Players, whose performance of five Little Plays of St. Francis, by Laurence Housman, has been a feature of the Glastonbury Festival for some years, are shortly going to perform them in London for the first time. Preludes composed for the plays by Rutland Boughton will be played by the Wood-Smith String Quartet.

M. S.

A SYNDICATE FOR QUEEN'S HALL

LONDON.—A private syndicate, called "People's Popular Concerts" has been formed with a view to acquiring a lease of the Queen's Hall.

M. S.

CHELSEA OPERA SEASON

LONDON.—A week of opera at the Chelsea Palace Theater will begin on November 22 with the production of a novelty, Ippolita in the Hills, by Adela Maddison. The libretto is drawn from one of Maurice Hewlett's Little Novels of Italy. The composer, a pupil of Gabriel Fauré, is well known by her musicianly songs and chamber music. Performances of the new Ippolita will alternate with Madame Butterfly, in which Maggie Teyte will sing. The conductors will be Anthony Bernard and Herbert Ferrers, and the producer, T. C. Fairbairn.

M. S.

THE LATEST LONDON JOKE

LONDON.—London is in the throes of community-singing propaganda. It has gone so far that the Savoy Hotel has arranged for community singing to cheer up Americans on Thanksgiving Day (!).

M. S.

DAIGHILEFF TO PERFORM LORD BERNERS' BALLET

LONDON.—The London winter season of the Daighileff Ballet will open with a new ballet of which Lord Berners has written the music and Sachverell Sitwell the story. The scenery has also been painted by two English artists who are as yet unknown to the public. The ballet will be in the early Victorian fashion and its twelve scenes take place partly on the earth and partly on some other planet, and there will be great rivalry between two terrestrial journalists one of whom spies the news from the other plant with a telescope. Balanchine will arrange the dances.

M. S.

Berlin

OFFICIAL GERMAN BEETHOVEN FESTIVAL

BERLIN.—It has been announced that the Bonn Beethoven Festival for 1927 is to be the official German Beethoven Festival, and will have the sanction of the government. Preparations in the Beethoven Hall have already begun.

T.

Miscellaneous

STRAUSS TO CONDUCT IN DRESDEN

DRESDEN.—Richard Strauss will conduct a series of performances of his own works at the State Opera House here in March, while Fritz Busch, musical director, visits America. Strauss will also conduct the Ninth Symphony on March 6, the anniversary of Beethoven's death.

A. I.

ADRIANO SEASON OPENS WITH MEFISTOFELE

ROME.—The season at the Teatro Adriano opened with Mefistofele. Di Lelio, of the Scala, sang the title role. Bonci is to sing Ballo in Maschera in the same theater.

D. P.

BUDAPEST ENGAGES WALSKA

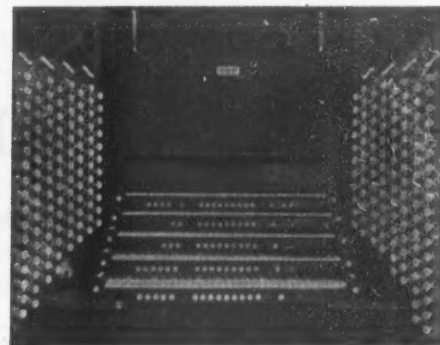
BUDAPEST.—Ganna Walska has just been engaged as a permanent member of the Budapest Volksoper, and will begin her engagement as Elvira in Don Giovanni in December, with Felix Weingartner conducting. The soprano has recently appeared with great success as Madame Butterfly, throughout Germany, Austria, Hungary and Yugoslavia, singing in opera at Belgrade, Bayreuth, Salzburg, Budapest, Szegedin and in many other cities. At Budapest, Madame Walska will sing many new and important roles at the Volksoper which is this season being enlarged and reorganized, with Weingartner as its chief conductor.

P. R.

GUEST PERFORMANCE AT MUNICIPAL THEATER

BUDAPEST.—Felix Weingartner, who has come here to conduct some guest performances at the Budapest Municipal Theater (formerly the Volksoper) opened with a newly studied Aida. He is planning to build up the theater's

(Continued on page 10)



THE NEW LIVERPOOL CATHEDRAL ORGAN

(Left) The new Liverpool organ, said to be the largest cathedral organ in the world. (Above) The console of the new Liverpool Cathedral organ.

PADEREWSKI AND CHOPIN

The visit of Paderewski in an all-Chopin program, under the auspices of the International Celebrity Syndicate, was an event of prime importance and drew a large crowd. No less than twenty works were given, including the B minor sonata, the Scherzo in C sharp minor and the Polonaise in A, an astounding physical and intellectual tour de force on the part of a man within a very few years of his seventh decade. Chamber music began with the Catterall String Quartet, introducing among other things Armstrong Gibb's agreeable quartet in E major.

CIVIC WEEK AND THE ORGAN

The great event of the month was the dedication of the Cathedral organ by the bishop (Dr. David) during "Civic Week." This latter period is the outcome of a combined effort on the part of the municipality and residents of the city, with Lord Mayor F. C. Bowring as tambour major, to call attention to the advantages of Liverpool as an unrivalled seaport, maritime depot, commercial emporium and manufacturing center, and this ecclesiastical function was an appropriate opening to the "industrial carnival."

The enormous five-manual organ, which has been under construction by Willis & Sons for several years is claimed to be the largest cathedral organ in the world. Some idea of the gigantic proportions of the instrument may be gathered from the fact that it contains nearly 11,000 pipes, the pedal department alone having thirty-three out of a total of one hundred and sixty-eight speaking stops and the entire cost amounting to something like \$175,000.

In addition to the recitals given by the regular incumbent, H. Goss Custard, a number of highly interesting performances have been contributed by Charles Macpherson (St. Paul's, London), W. G. Alcock (Salisbury Cathedral) and G. D. Cunningham (Birmingham Town Hall). Cunningham's magnificent rendering of Bach's B minor Prelude and Fugue, Franck's second chorale and the gorgeous finale of Widor's seventh symphony, stamped him not only as a superb executant but a convincing interpreter as well.

The Liverpool Repertory Opera started its third campaign with a melomine, or wordless play, entitled Madame s'amuse, by James Lyon, based on a scenario by T. H. Stafford. The piece, which lasts about half an hour, is rather a flimsy affair, but the music is good in spite of being rather elaborate. It must not be forgotten, however, that the personnel of the

METROPOLITAN OPERA

FIRST SUNDAY NIGHT CONCERT

The feature of interest, no doubt, of the first Sunday Night Concert at the Metropolitan was the debut of a new young soprano hailing from Allentown, Pa., of whom much had been heard—Louise Lerch. Miss Lerch was supposed to make her initial appearance in a minor role in *The Jewels of the Madonna* earlier in the week but plans were changed and she appeared instead as one of the principal artists on the Sunday Night program, scoring a decided success with the capacity house, which tendered her quite an ovation after her first selection. This was the *Debut* le Jour from *Louise*. In the beginning, the young singer was slightly nervous, as was to be expected, but soon overcame this and did full justice to herself. She is the possessor of a light soprano voice of lovely quality, sweet and resonant, and of marked clarity in the upper register. She sang well and displayed style. Following this number she was recalled numerous times. Later, in the *Queen of the Night* aria from the *Magic Flute*, she scored even greater success.

The rest of the program was especially well rendered by the following artists: Editha Fleischer, Phradie Wells, Ina Bourskaya, Arnold Gabor, Lawrence Tibbett, Ezio Pinza (new basso), James Wolfe, and the orchestra. Rosa Ponselle came in for the lion's share of honors, which is saying a great deal because all the artists were cordially received. In glorious voice, Miss Ponselle sang *Morgen* by Strauss and Wagner's *Træume* with orchestral accompaniment. These she did beautifully. As a contrast, she then sang *I Vespri Siciliani* by Verdi, in which the top register of her voice came especially into prominence. The light runs were exquisitely executed and the top notes full and clear. What an artist is this extraordinary young woman! She was brought back to the stage numerous times.

Lawrence Tibbett, also prime favorite, scored heavily after his excellent rendition of *O du mein holder Abenstern* from *Tannhäuser*. Ina Bourskaya gave pleasure with the effective aria of *Lel* from Rimsky-Korsakoff's *Snegourochka* and judging from the reception, Ezio Pinza, the new basso, received after his singing of an aria from Simon Boccanegra, he is already becoming popular. There were selections from *The Bartered Bride*, *Rigoletto* and *The Lombards* at the First Crusade, Verdi. Bamboschek conducted.

TANNHÄUSER, NOVEMBER 8

Whether we are getting old or whether *Tannhäuser* is getting old, or whether we are both getting gracefully old together, there was certainly a general feeling of age about the performance of this crime of Wagner's glorious youth at the Metropolitan on the evening of November 8. Perhaps the chief cause of this antique element is the fact that, in those days, Wagner was still trying occasionally to write Italian tunes. The result is a lot of emptiness that is dreadful to listen to. But, fortunately, he occasionally forgot himself and the theatrical taste of that day. And then it was that he put on paper the only worth-while things in the opera—the overture, the bacchanale, the close of the second act, *Tannhäuser's* narrative in the third act. The rest of it—The Song of the Evening Star, the choruses, Elizabeth's two arias and so on—is simply awful (though it did not strike us that way in our youth) and a bore to sit through. But why is it awful and a bore to sit through? Simply because Wagner himself killed it with his later works. He gave us all an education that has made it possible for us to appreciate the best of his work, and the natural reaction is that we are bored by anything not so great.

As to the performance, it started off dully, but gathered impetus as it progressed. The orchestral balance in the overture was far from good, and the lighting on the stage during the bacchanale spoiled the efforts of the dancers. The music, however, in that portion of the work, was well done—and how magnificent it is! Curt Taucher was not vocally attractive in the early part of the work. Towards the end—that is, during the final part of the second act and the narrative—he was impressive. On the other hand,

Jeritza was, as ever, interesting. She is hardly the gentle maiden of Wagner, but makes the role more interesting than Wagner conceived it. Paul Bender was dignified as Hermann and played the part in a manly, vigorous manner that most operatic artists fail to attain. He makes of Hermann a kindly king, indeed, but also a man of strong and intense feeling, a real man, as Wagner intended. The same must be said for Whitehill's Wolfram—one of the most ungrateful of all the Wagner roles. Whitehill not only does it in a most musicianly manner—as is to be expected of him, for he never does anything in any other way—but he also makes this soft and languishing lover-friend a man of feeling, a gentleman one loves and pities. Only an artist of supreme talent and great and varied experience could do what Whitehill does with this role. Matzenauer not only looks the part of Venus but also sings the music with a magnificence of passion that is incomparable. She is a real Venus—as Jeritza is a real Elizabeth—and the contrast between the two roles was one of the outstanding features of this performance. Others in the cast were George Meader, Arnold Gabor, Max Bloch, James Wolfe and Editha Fleischer—a very feminine, allur-



JOHN McCORMACK

has discovered another new ballad to add to his lengthy repertory of them. It is *Calling Me Back to You*, by Blanche Ebert Seaver, and, judging from the reception it received at Carnegie Hall, when Mr. McCormack sang it there November 6 at his first New York recital of the season, it promises to be as big a success as some of the well known ones which have preceded it. It is a simple, straight-forward, attractive melody set to words which have universal heart appeal.

rife throughout the evening. Martinelli was given rounds of applause following his splendid rendition of the Celeste Aida aria. His portrayal of the war hero was convincing, and the tonal beauty of his singing was a source of delight during the entire performance. Elisabeth Rethberg, always an asset in any opera in which she appears, was the Aida, and brought to the role dramatic intensity and a soprano of singular purity of pitch. She has her voice under perfect control and uses it at all times with the highest type of musicianship. Jeanne Gordon made an impressive and majestic Princess, and injected into her delineation all the jealousy and hatred of the Ethiopian maiden which led to the downfall of the Egyptian warrior. Ezio Pinza displayed an excellent bass voice as Ramfis; Louis D'Angelo was admirable as The King, and Charlotte Ryan effective as the Priestess. The splendor of the scenery, the fine costumes, the gracefulness of the ballet in the Temple Scene as well as in the other dances, the chorus and orchestra all shared in the honors. Serafin conducted.

BUTTERFLY, NOVEMBER 11

On November 11, Puccini's *Madame Butterfly* was presented at the Metropolitan for the first time this season and, as always, to a capacity house with standees backed to the wall. Florence Easton sang the title role, and indeed gave a creditable performance. Her voice was in excellent condition, and she gave splendid dramatic fervor in the death scene. She received a genuine ovation. Ina Bourskaya as Suzuki was histrionically effective. Gigli sang the role of Pinkerton in his usual fascinating manner and again proved himself an exquisite vocalist. He made a splendid Pinkerton. And last, but by no means least, Scotti as Sharpless gave a marvellous portrayal of this character. Others in the cast who added to the successful performance were Phradie Wells, Paltrinieri, Malatesta, Wolfe and Quintina. Bellezza conducted.

LA JUIVE, NOVEMBER 12

The jinx that has followed *La Juive* since its first hearing at the Metropolitan, affecting (as it was supposed to) the

(Continued on page 31)

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ing and somewhat affected young shepherd. Bodanzky conducted.

RIGOLETTO, NOVEMBER 10

A special performance of *Rigoletto* was given on Wednesday afternoon, November 10, for the benefit of the \$1,000 Prize Fund of the National Opera Club of America, Inc., of which the Baroness Von Klenner is founder and president. The audience was an unusually large one, with many standees, and during the intermission a festive spirit reigned among those present, showing that all members and those interested in the worthy cause turned out in full force.

On the stage, of course, the center of interest was Marion Talley, who last year made her debut—a memorable one—in the same role of Gilda. The young singer was given a cordial reception and one that she fully merited. She was in fine voice and sang effectively, lending charm and poise to the role, which she also acted acceptably.

Giacomo Lauri-Volpi was a dashing duke and did some excellent singing; Merle Alcock's rich voice was heard as Maddalena, and that sterling basso, Adamo Didur, was a striking Sparafucile. De Luca received his share of the honors in the title part and Louise Lerch, who made her successful debut the Sunday before, appeared as the Countess. Bellezza conducted.

AIDA, NOVEMBER 10

Verdi's spectacular *Aida* was given its first performance of the season on Wednesday with an excellent cast. As usual, there were hundreds of standees and enthusiasm was

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Aeolian Hall, Wednesday Evening, November 24, at 8.30

RECITAL MANAGEMENT ARTHUR JUDSON



Miss Talley
in the role of
"Queen of the Night,"
Mozart's
"Magic Flute."
Metropolitan
Opera House,
Nov. 6th, 1926.

MARION TALLEY

Winter Tour, Jan. 5 to Feb. 8, 1927: Philadelphia, Buffalo, Youngstown, Baltimore, Washington, Ann Arbor, Toledo, Ft. Wayne, Houston, San Antonio, Ft. Worth, Joplin, Wheeling and Cleveland

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A DANISH MUSICAL JUBILEE

Twenty-fifth Anniversary of Koncertforening

COPENHAGEN.—The Dansk Koncertforening in Copenhagen recently celebrated its twenty-fifth anniversary with considerable splendor. The jubilee consisted of four festival concerts, to which guest conductors from the other Scandinavian countries were invited. It seemed natural enough for a society to celebrate its twenty-fifth anniversary, but it is difficult to realize that it is only during the last twenty-five years that Denmark has possessed an institution whose exclusive task is to care for the performance of Danish music, and that only since the beginning of the twentieth century has Danish music had a home where it could be performed.

WORKS OF EIGHTY-SIX COMPOSERS

About a quarter of a century ago this state of affairs seemed intolerable to several Danish composers, and six of the most conspicuous among them, Lange-Müller, Helsted, Rosenberg, Glass, Malling and Carl Nielsen assembled, and a little more than six months later, June 8, 1901, the Dansk Koncertforening was founded, with Gustav Helsted as the first president. The new union was greeted by the press and public with the greatest sympathy, and its success was secured by government aid and private subscriptions.

Since then new works by no less than eighty-six Danish composers have been performed and altogether eighty-seven concerts have been given by this society. The programs were not confined to works of living composers only; they even went back to Diderik Buxtehude, born in Elsinor, 1635, and included later masters like Kuhlau, Weyse, Gade, Hartmann, Hornemann and Heise.

NOVELTIES

The four festival concerts, besides several novelties, brought a survey of the outstanding works of recent years. In honor of the late Peter Erasmus Lange-Müller the festival was inaugurated with his magnificent prelude to Renaissance. We were also delighted with a symphony by Louis Glass, fragments of Carl Nielsen's Aladdin music, Borresen's violin concerto (beautifully played by Gunna Breuning), and at the chamber music concert with Helsted's principal work, the string quartet in F minor, besides songs by Victor Bendix and Poul Schierbeck (the poetic song-cycle, Nakjalen).

Among the novelties we must mention above all Jorgen Bentzon's sonatina for wood-wind, an interesting and thoroughly individual work, splendidly performed by Jesper-



GUSTAV HELSTED,
founder of the Dansk Koncertforening

sen, Oxenrad and Lassen. Also the new symphony by Peder Gram, the energetic conductor of the Society, the fresh April Prelude by Emilius Banzert, and N. O. Raasted's variations for two pianos on a theme by Buxtehude excited great attention and achieved well-deserved success, as did Risager's variations on a theme by Mezangeau, an ultra-modern work strongly influenced by the French school.

Variety was introduced into all this national music by the guest conductors, who brought works from their own countries. Wiklund, the director of the royal orchestra of Stockholm, scored a great success with Kurt Atterberg's lively and concisely formed Sinfonia piccola (No. 4), which brought the first concert to a festive close. At the second

concert we heard the well known Robert Kajanus from Helsingfors, who won great applause for Madetoja's Rhapsody for orchestra, and Sibelius' glorious Kalevala legend, Lemminkäinen Goes Home. The last concert was conducted by the popular Johan Halvorsen, from Norway, whose first symphony was likewise well received.

OTHER FESTIVITIES

On such an occasion it was impossible to be content with only musical enjoyments. After the first concert Peder Gram collected about fifty artists at a most animated nocturnal festival in his country house in Frederiksberg. A few days later the Dansk Koncertforening and Dansk Tonekunstnerforening jointly gave a banquet in Hotel d'Angleterre, which numbered more than one hundred guests. Hakon Borresen, the chairman of the Tonekunstnerforening, made the festival speech. And after it was all over, the assembly left the temple of art and abandoned themselves to jazz and the Charleston.

F. C.

FOREIGN NEWS IN BRIEF

(Continued from page 7)

Wagner and Mozart repertory. This opera house has also had a number of guest opera companies. Early in the season a company from the Scala in Milan came under the direction of Arturo Vigna and later a Vienna contingent performed the Fledermaus under Reichenberger.

A. T.

MONTE CARLO'S MUSICAL FORECAST

MONTE CARLO.—For the grand opera season (from January 25 to April 7). Poul Gunsbourg, director of the opera house, has announced a program that includes Puccini's Turandot, Weber's Oberon, in honor of the centenary of the composer's death, Strauss' Rosenkavalier, which had such a

"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."

The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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sensational success last year, and Parsifal. The conductor is to be Amédéo de Sabata.

The Monte Carlo Société des Bains de Mer et du Cercle des Étrangers announces several comic opera premières for the coming season. They will include Qui êtes-vous by Ch. Cuvillier, Choucrone by F. Ochse, Le Marquis de Caraba by Gabriel Grovlez and Le Marchand de Lunettes by Marcel Delaunoy. At the Théâtre National de l'Odéon Daudet's l'Arlésienne will be given with Bizet's music. Alexandre and Clotilde Sakharoff are expected to give dance interpretations of music by Bach, Schumann, Chopin, Pizetti, Roland-Manuel and others.

S. J.

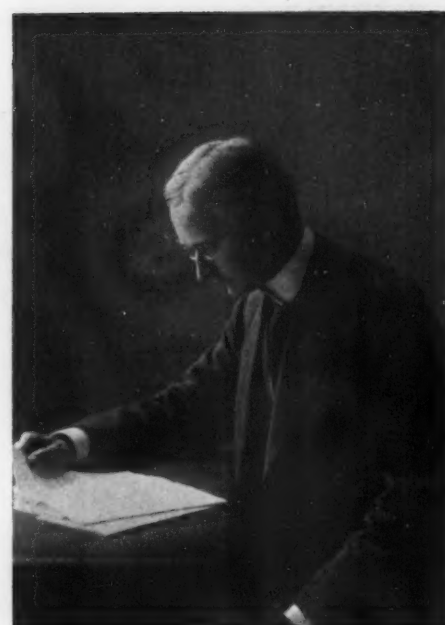
INTERESTING OPERA SEASON IN BRISTOL

BRISTOL.—The association of amateur opera artists, which was organized in Bristol by Napier Miles and which is now having its third season, is offering an unusually good repertory with unusual success. Besides performances of such classics as Così fan tutte and Dido and Aeneas, they have given Dame Ethel Smyth's Entente Cordiale, Vaughan Williams' Shepherds of the Delectable Mountains, de Falla's Dr. Pedro's Puppet Show, Stanford's Travelling Companion and a number of others. A full account of this venture will appear shortly.

M. S.

Freda Bennéche in Germany

Freda Bennéche, coloratura soprano, who is well known in the States, is now in Germany where she is having many successful appearances. Among her recent dates was an appearance, August 29, when she sang at the famous summer resort, Nordeney, with the Symphony Orchestra under Frischen of Hannover, rendering the aria from the Barber of Seville, with all its many florid difficulties, and the Queen of the Night aria with the high F. In September she had a joint recital in Frankfurt with Martin Abendrath, first basso of the Staatsoper. Of this concert one of the local papers said: "Freda Bennéche's voice has in the middle register a most attractive mezzo coloring while in the upper register it shows all the beauty of a true soprano. Her coloratura



PEDER GRAM,
conductor of the Dansk Koncertforening

technic is of astonishing cleanliness." Again she appeared in a joint recital with Cornelius Brongust, gave a concert in Breslau on October 19, and one on October 25, in Weisbaden, followed by appearances in Augsburg, Munich and Nuremberg. Mme. Bennéche will also appear in opera in the near future.

American Opera Society Issues Prospectus

The American Opera Society of Chicago has issued its prospectus for the coming year. Its chairman and founder is still Mrs. Archibald Freer; first vice-chairman, Mrs. Albert J. Ochsner; second vice-chairman, Mrs. Louis E. Yager; third vice-chairman, Mrs. Charles S. Peterson; treasurer, Mrs. Samuel P. S. Newton; secretary, Mrs. Norman Westerhold, and recording secretary, Mrs. J. Lindsay Wells.

Under the auspices of this society Mrs. Edith Rockefeller McCormick has had a number of translations of the standard European operatic repertoires made by Charles Henry Meltzer. A complete history of American opera from the eighteenth century to the present day is being prepared by Edward Ellsworth Hipsher of Philadelphia. The society has given twelve educational performances of opera, employing only American artists. The society has also presented the David Bispham Memorial Medal to a number of American composers of opera.

Bazaar for Aged Musicians' Building Fund

A bazaar to be given under the auspices of the Lions Club on Wednesday afternoon and evening, December 1, at the Waldorf-Astoria, New York, will include a collection of antiques and art objects, a part of which has been for some time on exhibition in the Los Angeles Museum. The collection, which is a donation by Martha Rebmam Kelly of Texas to the Building Fund of the Home for Aged Musicians, is valued at several thousand dollars. The bazaar, in aid of the building fund of the Home for Aged Musicians, is sponsored by club women throughout the city, together with the Lions Club. Mrs. Norma Dru-Pike, through whose efforts hospitals for blind war veterans were made a reality, is chairman of the building fund, and Mrs. Lloyd R. Wasson, also a prominent club woman of this city, is chairman of finance. The Foundation was started over a year ago with an orchestra concert at the Metropolitan Opera House at which the founder of the Home for Aged Musicians, Emma R. Steiner, composer and orchestral director conducted.

Sousa's Seventy-two Birthday Cakes

Instead of a birthday cake with seventy-two candles, Lieut. Com. John Philip Sousa had seventy-two birthday cakes—one for each year—when he celebrated his birthday in Milwaukee on Saturday, November 6. The birthday cakes were presented to him by various Milwaukee organizations during his evening concert at the Auditorium by fraternal, civic and patriotic organizations.

At the Chicago Auditorium on Sunday night, Sousa was presented with a gold baton by Mary Garden in behalf of the musicians of Chicago.

The famous bandmaster is now approaching the end of his thirty-fourth annual tour, which began on July 4 at Hershey, Pa. When he has laid away his baton for the season, he will go to South Carolina to shoot ducks.

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Among the hosts of wonderful pianists before the public today, he must be reckoned beyond a doubt one of the very greatest. Tremendous power, lovely tone, beautiful touch, most brilliant execution, and withal rare breadth and distinction of style—he has indeed all the gifts.—*Westminster Gazette*, October 7, 1926.

He is not a mere technician, for he has the priceless gift of temperament.—*London Daily News*, October 6, 1926.

Long after the rendering of the program the huge audience remained to applaud and cheer. It was a significant soiree and must have been a close approximation of the scenes of enthusiasm concert goers indulged in during the romantic reigns of Liszt and Paganini.—*Irving Schwerke*, Paris, *Chicago Tribune*.

A FEW IMPORTANT ENGAGEMENTS for 1927

Detroit Symphony
New York Symphony

Buffalo
Los Angeles
Milwaukee
Minneapolis
Montreal
New York
Pittsburgh
Portland
San Francisco
Seattle
Syracuse

He is a pianist who escapes the pianistic, the artist so perfect and all inclusive that he enriches the art he interprets.—*Carlos Bosch* in *El Imparcial*, Madrid.

What a great artist! Few times have we heard such a consummate pianist, his technique is perfect, his sensibility is exquisite, but his best quality, which so few artists possess, is that of being a musician, which is to say has musicality.—*Joaquin Turina*, Madrid *El Debate*.



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NEW YORK CONCERTS

NOVEMBER 7

New York Philharmonic

The Philharmonic Orchestra at its concert of November 7 at the Metropolitan Opera House gave one of these programs so close to the heart of its subscribers—devoted entirely to Wagner. There was the prelude to *Die Meistersinger*, the Bacchanale from *Tannhäuser*, the introduction to Act III, *Shepherd's Melody*, and the Love-Death from *Tristan*, the Entrance of the Gods into Valhalla from *Das Rheingold*, The Idyl and Waldweben from *Siegfried*, and Wotan's Farewell and the Magic Fire Scene from *Die Walküre*. Half of them would have been sufficient to assure the success of the program; the united array procured a response that shook the very walls of the venerable edifice. Willem Mengelberg conducted with an exactitude and spontaneity unduly by many repetitions. His exposition was conducted in characteristic style, full toned, sweepingly, and without didacticism. The *Shepherd's Melody*, rendered as an English Horn solo, by P. Henkelman, of the orchestra, the majestic Valhalla episode, and the Magic Fire Scene were especially well received.

Max Jacobs and Chamber Symphony Orchestra

On November 7, Max Jacobs and his Chamber Symphony Orchestra opened a series of concerts at Aeolian Hall, a good sized audience attending. The program was an interesting one, containing several numbers that were not so well known and yet came in for considerable favor. Perhaps, the most important of these was a suite in four movements, *Palestine*, the work of Boris Levenson, which had its initial performance and was said to be especially written for the orchestra. It is a finely constructed work, thoroughly melodious and very atmospheric, consisting of the following movements: *A Dream*, *Lullaby*, *Dance of the Hassadim* and *Return*. The audience seemed to like the new piece immensely and applauded it warmly, the composer, who was noticed in a box, being called upon by Mr. Jacobs to acknowledge the plaudits. Mr. Jacobs and his men gave the

work a commendable reading, which is much in the presentation of any first time performance.

Other numbers on the program were the overture by Mehul, *Les Deux Aveugles de Toledo*, followed by Haydn's B. and H. Symphony, with David Robinson playing a violin solo. In Ravel's Introduction and Allegro for harp, strings, clarinet and flute, admirably performed, Carlos Salzedo, distinguished harpist, scored with the audience. Samuel Stillman was the solo violinist in an Italian Serenade by Wolf, and three charming Irish Dances by Stanford brought the program to a successful close.

Mr. Jacobs and his orchestra should win favor in this series, as they play exceedingly well and, judging from the first program, will present numbers that are out of the beaten path.

Lucrezia Bori

If anyone, even Miss Bori herself, ever doubted the popularity of Lucrezia Bori's art they should have been in the audience at Carnegie Hall when this talented artist gave her first New York recital of the season—and for many moons—before a crowd that was packed in tightly everywhere and which cheered her to the echo. November 7 should mark in the soprano's calendar a day when she won for herself a distinct triumph, distinct from the field which New Yorkers have been wont to hear her. Miss Bori was in excellent voice; it was crystalline and brilliant. The program she chose was one in complete keeping with the style of work to which she is best adapted. Choosing a concert program is no easy task, but Miss Bori proved that she is skilled in this as well as in her operatic work. It consisted of numbers by Haydn, Scarlatti, Schubert, Mozart, several French numbers, Spanish, Calabrian, Tuscan and Neapolitan folksongs, an English group with two by La Forge to which the composer, at the piano, had to bow recognition, the program closing with Glazounow's *La Primavera d'Or*. There were several repetitions and many, many encores, Miss Bori captivating not only by her vocal accomplishments but also by the brilliancy of her personality.

Friends of Music

Jauchzet Gott in Allen Ländern, and Trauerode were the two lofty and ineffably beautiful cantatas by Bach which formed the chief features of the program at the Sunday matinee in Town Hall, held before an audience that taxed

the seating capacity of the place to its utmost. Truly, it is a significant sign of the moment when Bach is able to bring about such a result.

The Society of the Friends of Music is to be congratulated too, because the throng would not have been on hand unless the conviction was general that the performance promised an elevated standard, under the authoritative artistic guidance of Artur Bodanzky. Indeed, that conductor, the chorus, and the soloists gave of their best and delivered a message of surpassing loveliness and impressiveness, in pages which are among the most difficult musical material to present.

The cantatas created a profound effect, and Bach himself could not have asked for a more reverential reading.

Elisabeth Rethberg was the soprano soloist, and her clear, silvery tones, and finely chiselled manner of phrasing, brought her a deserved reward of applause. Enthusiasm was manifested also for Richard Crooks, the tenor, whose voice and style were adapted admirably to the noble measures of his part. Marion Telva's contralto contributions added richness and body to the solo vocal proceedings. Gustav Schützendorf was the fourth member of the brilliantly successful quartet.

A choral prelude, and organ solos (including the G minor fugue) completed the Bach program. Lynwood Farnham's manipulation of the organ was done with tact, accurate technic, and complete musical understanding.

Curtiss Grove

A young baritone with decided talent was heard in Aeolian Hall on November 7. Curtiss Grove did not aim too high when he chose the concert field as the medium of expression of a very artistic temperament. He has a message to give and he can give it beautifully, for he has at his disposal a good voice, especially resonant in the lower register, and an apparent love for his music. There is warmth, and grip and sensitiveness in his interpretations, and the vocalist chose for this particular afternoon an all-lie program. It was a relief in these days of neurotic modernity, and to his Schumann, Brahms and Schubert he had to add more. Mr. Grove's instrument needs some smoothing out in a few passages, but this is something which can easily be overcome. He possesses the greatest thing in music, and that is that intangible something which is called a soul. It was radiant on this particular afternoon, and it was obvious that the singer not only had this to offer, but also his sincerity and genuineness were keenly apparent and felt. Mr. Grove's career is one that bears watching.

NOVEMBER 8

Ernest Schelling and the Philharmonic

Carnegie Hall resounded with uncommonly warm plaudits at the matinee of piano concertos given by Ernest Schelling when he presented a program of Chopin, F minor; Mozart, A major; and the player's own variations, *Impressions of an Artist's Life*. The Philharmonic Orchestra, conducted by Willem Mengelberg, contributed especially tactful and artistic accompaniments.

Mr. Schelling was in his best estate, revealing all those fine qualities of head, hand, and heart, which have placed him in the ranks of the most interesting interpreters on the piano.

The Chopin concerto was delivered with a degree of vitality and sympathetic support which hid much of its faded romanticism. The slow movement, particularly, took on renewed life. Its celebrated recitatives were made compellingly dramatic through the Schelling art.

Mozart's delicacy of line and clearness of construction fared well under the precise and accurate fingers, the crystalline touch, and the deep musical understanding, of the gifted performer.

Schelling's variations, with their pages of poetical, brilliant, and imaginative writing, closed the concert in fittingly propulsive fashion.

There will be two more such matinees by Schelling, offering concertos of Paderewski, Chopin (E minor), Schumann, Beethoven, Liszt, etc.

NOVEMBER 9

Flonzaley Quartet

A beautiful thought opened this concert at Aeolian Hall, when the Flonzaley players performed a slow movement from a Beethoven quartet, in memory of the late Franz Kneisel and Louis Svecenski, two of the members of the celebrated chamber music organization founded by the former.

Haydn's D major quartet followed, and Schumann's A major quartet ended the program.

The Flonzaley musicianship, tone appeal, and finish of phrasing and execution are too well known to need renewed description or discussion at this time. Suffice it to say, that the famous four were at their best, and contributed a degree of keen artistic enjoyment to which the houseful of listeners attested by constant generous applause.

The novelty of the evening consisted of a quartet (MS.) by Ernesto Halffter. It was the premiere of the work, and it proved to be, if not a highly important composition, at least an adequately arresting one.

Halffter is a young man of German-Spanish parentage, but his writing does not reflect the typical musical characteristics of either of those nations. He seems to have been inspired by the modern French composers, and in particular by Debussy. This quartet is a febrile and finely delicately worked, spicy in harmony, attractive in its tenuous melodic suggestions, expert in scoring, and imbued with stimulative rhythmic life. The audience seemed to receive the piece responsively.

Gil Valeriano

Gil Valeriano, Spanish tenor, was heard at Carnegie Hall November 9, in a recital of lieder, French chansons, and characteristic Spanish melodies, the last of which were by far the most successful and most popular with the audience. His style, typically Spanish in its fire and passionate softness, seemed less adapted to the lieder, of which he offered Schubert's *La Pastorella*, and Loewe's *Canzonetta*, which were given a quaint charm quite unlike the usual versions offered by more conservative artists. He was more at home in the chanson group, consisting of Debussy's *Les Cloches*, Koehlin's *Si tu le veux*, Duparc's *Chanson Triste*, and La Forge's *Love Is a Sickness*, rendered as a compliment to

(Continued on page 32)

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SALT LAKE CITY, UTAH

SALT LAKE CITY, UTAH.—Tracy Y. Cannon, director of the McCune School of Music and Art, who is also one of the organists of the Mormon Tabernacle Choir here, announces that the fall activities of this school are now in full operation. Guy C. Wilson is the president of this organization. Regular rehearsals have begun for the symphony orchestra of the McCune School, under the direction of Frank Asper. The orchestra, which includes a complete instrumentation, has commenced with the study of the Haydn Military Symphony and the Leonore Overture of Beethoven. The program outlined for the first concert will be announced in the near future. Albert Shepherd and Reginald Beals have recently been added to the violin department of the school. The faculty is now composed of twenty-four members, consisting of Tracy Y. Cannon (director); Edward P. Kimball, B. Cecil Gates, C. W. Reid, Frank Asper, Mabel Berg Jenkins, Becky Almond, Eugenia V. Kaege, Viola Taylor, George H. Durham, Lois Walton, Jessie Seamons, Anna Laura-Staples and Bessie Nickerson of the piano department; Anthony C. Lund and Margaret Summerhays of the vocal department; Albert Shepherd, Reginald Beals and Aurelia C. Shimer of the violin department; Robert S. Fisher of the cello department; Clarence J. Hawkins of the woodwind and brass instruments department; Norman H. Martin of the percussion instruments department; Winifred Brown Knight of the dramatic art department, and Miranda Matson of the dancing department. A series of recitals by the members of this faculty will be part of the activities at this school. It is a custom here to have weekly practice recitals, which are just commencing for this season.

Much interest is being manifested in the national contest being held by Brunswick and hundreds of names are being offered in this territory, according to the announcement of Col. J. J. Daynes, president of the Daynes-Beebe Music Company of this city.

Chorus work here is to begin immediately for the annual presentation of Handel's Messiah by the Salt Lake Oratorio Society. J. Spencer Cornwall has recently been appointed director of this organization.

SYRACUSE, N. Y.

SYRACUSE, N. Y.—The Syracuse musical season opened with two fine subscription concerts by the Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, with Marie Sundelius and Mischa Levitzki, soloists. Keith's Theater, which seats nearly 1,000 more than the theater used for last year's concerts, was packed to capacity for both concerts. The orchestra showed great improvement over its performances of last year, and was accorded generous applause from the audience. Mme. Sundelius was successful in her appearance, and Mr. Levitzki was recalled a number of times. He is a remarkable pianist with an exceptional technique and the faculty of playing his numbers without distortion of the musical line.

The winner of the New York State contest of the Federated Music Clubs and of the District (New York, New Jersey and Pennsylvania) Contest is Marion Palmer,

a soprano and graduate of the College of Fine Arts at Syracuse University. Miss Palmer has long been noted as one of the best of the younger singers of Syracuse.

The Glasgow Orpheus Choir, with Sir Hugh Robertson conductor, gave a concert at the Mizpah Auditorium. This fine organization's singing was most artistic from every standpoint.

The Syracuse Salon Musicale opened its season with a recital in the Syracuse Hotel ballroom, presenting Mieczyslaw Münz, pianist, and Charles Kullman, tenor. Mr. Münz has played in Syracuse before. This time he deepened the fine impression he made upon his former appearance. Mr. Kullman, a protege of the Juilliard Foundation, met with instant success. He has a lovely tenor voice, especially fine diction, and was artistic in all of his numbers.

The advanced music students in the College of Fine Arts at Syracuse University gave the first public recital of the season on October 20. The program throughout was delightfully given, the students all showing the fine technical and musical training to be obtained at the college.

Thursday night's radio programs put on by the College of Fine Arts through five large stations, reaching from Schenectady to Buffalo, have brought much praise to the faculty, graduates and advanced students of the college. These programs will be continued throughout the winter from 7:45 to 9:00 every Thursday evening.

H. L. B.

ACROSS THE COUNTRY

Newark, N. J.—Salaam Temple of the Nobles of the Mystic Shrine offered the first of a series of concerts to be given for the benefit of crippled children. It presented the Pavley-Oukrainsky Ballet Company; Marie Liszt, pianist; Dolores Cassinelli, soprano, and James J. Sheridan, tenor, in the afternoon, and the Manhattan Opera Company in a performance of Madame Butterfly in the evening. The work of the ballet, with its color and skill, was warmly received. Miss Cassinelli gave evidence of splendid quality and good knowledge of how to use her voice, while Mr. Sheridan left no doubt of his experience and technical perfection as a vocalist. Tamaki Miura, as Cio-Cio-San, in the opera performance, left little to be desired as a convincing portrayal of the appealing role. Julian Oliver, as Pinkerton, was also warmly applauded. Graham Marr gave Sharpless an interesting interpretation and Ada Paggi's Suzuki was well liked. Joseph Cavadore and Joseph Abelia were good in smaller roles. Aldo Franchetti conducted the orchestra in an admirable manner. The Pavley-Oukrainsky Ballet prefaced the opera with the Dance of the Hours from La Gioconda.

Seattle, Wash.—A benefit musicale for the Florida storm sufferers, at the studio of Vero Ullo, sponsored by Col. Ethan Allen Circle No. 61, Ladies of the G. A. R., met with decided success. The program opened with the singing of the Battle Hymn of the Republic, followed by a piano solo by Mme. Ullo—Auf Wiedersehn by Beethoven—who also rendered a number of other delightful selections which met with the approval of all. Other participants in the program were Ella Mitchell, Mary Brook and Jean Cunningham.

ham. Mme. Ullo is becoming very popular in musical circles in Seattle where she has a host of friends. L. T.

OBITUARY

Joseph Schwarz

Joseph Schwarz, leading baritone of the Berlin Civic Opera and formerly a member of the Chicago Civic Opera Company, died in Berlin, after an operation for kidney trouble, on November 10. He was forty-six years old.



JOSEPH SCHWARZ

Mr. Schwarz was born in Riga and took up music in opposition to his family's wishes, having a bitter struggle to get his training. He was successful from his debut and was already famous when he came to America in 1921, but his experience here was not altogether pleasant, owing, chiefly, to post-war prejudices and difficulties with managers. In 1922 he married Mrs. Clara Sielcken of New York, Hamburg and Baden-Baden, widow of a wealthy coffee merchant. He had contracted an earlier marriage with Hanna Radon of Vienna who divorced him in 1908. Mr. Schwarz had one of the most beautiful voices that has been heard on the public platform in recent years and his passing will be much deplored.

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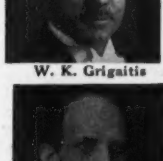
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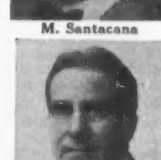
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THE NEW MASSENET MONUMENT

By Clarence Lucas

Massenet has his monument in Paris. It was unveiled during a downpour of rain on the dismal twenty-first of October, 1926. A speech was made by Gustave Charpentier, a former pupil of Massenet, and the composer of Louise. In the newspaper report of the speech the original French version contains exactly one hundred words, which may be rendered faithfully, if not literally, in the following English version of eighty-seven words:

O master! Those who stand before you owe to you their artistic life. You were the careful gardener who cultivated the little blue flower of their ideal. You taught us that the two equally deadly enemies of our ideal were dry skill and paralyzing ignorance. You taught us, above all, O Master of tenderness, to love music. Thanks to you, music was to us, not like a Minerva armed with inhuman counterpoint, but like a beloved woman surrendering only to those who opened their hearts to her.

The monument stands in the Luxembourg Gardens and very near the apartment in the Rue Vaugirard which was occupied by the composer during the last half of his life.

Jules Massenet was born at Montaud, France, May 12, 1842, on exactly the same day that Arthur Sullivan came into the world at London. He outlived Sullivan by twelve years, dying on August 13, 1912. No doubt the war delayed the erection of the monument, for Massenet was, and is, a composer dear to the French. Several of his operas still hold the stage, despite the proverbial fickleness of theatrical audiences. Whether the monument will outlive the music or not, must be left to the future. Gounod, Bizet, and Saint-Saëns are known in Paris to-day by one work each.

Massenet was essentially a theatrical composer. His music must be judged when played with the dramas for which it was composed. It will not bear symphonic inspection, and it was not intended for performance apart from the drama it illustrates. The list of his operas is long. Several of them were international successes. They follow:

La Grand Tante, one act comic opera, 1867, Paris.
Don César de Bazan, four act comic opera, Paris, 1872.
Le Roi de Lahore, five act grand opera, Paris, 1877.
Herodiade, four act grand opera, Brussels, 1881; Paris, 1884, in Italian.
Manon, five act comic opera, Paris, 1884.
Le Cid, four act grand opera, Paris, 1885.
Esclarmonde, romantic opera in four acts, Paris, 1889.
Le Mage, five act grand opera, Paris, 1891.
Werther, four act lyrical drama, Vienna, 1892.
Le Carillon, one act legend-ballet, Vienna, 1892.
Thaïs, three act grand opera, Paris, 1894.
Le Portrait de Manon, one act comic opera, Paris, 1894.
La Navarraise, lyrical episode in two acts, London, 1894.
Sapho, lyrical drama, Paris, 1897.
Cendrillon, four act fairy tale, Paris, 1899.
Griselidis, three act lyrical story, Paris, 1901.
Le Jongleur de Notre-Dame, three act miracle play, Monte Carlo, 1902.
Cigale, two act ballet, Paris, 1904.
Cherubin, three act vocal comedy, Monte Carlo, 1905.
Ariane, five act grand opera, Paris, 1906.
Thérèse, two act music drama, Monte Carlo, 1907.
Espada, one act ballet, Monte Carlo, 1908.
Don Quichotte, five act heroic comedy, Monte Carlo, 1910.
Roma, five act tragic opera, Monte Carlo, 1912.
Panurge, musical farce (after Rabelais), Paris, 1913.
Cleopâtre, four act grand opera, Monte Carlo, 1914.
Amadis, four act legendary opera, Monte Carlo, 1922.

The last three works were produced after the composer's death.

Massenet also composed music for dramas, for oratorios, for solo voices, for orchestra. The principal works are: Les Erinnyes, an antique tragedy; Marie-Magdeleine, a sacred drama; Eve, a mystery play; Narcisse, an antique idyl; La Vierge, sacred legend; La Terre Promise, an oratorio. He also composed an opera on the subject of Méduse, which was never produced, because the Prussian army occupied Paris at the time. Many of his songs were immensely popular in the drawing rooms for he never failed to please the ladies.

The list of his pupils at the Conservatoire include the names of Alfred Bruneau, Gabriel Pierné, Paul Vidal, Gustave Charpentier, Henri Rabaud, Georges Enesco, Florent Schmitt. A French critic of eminence, Louis Schneider, maintains that Puccini was more influenced by Massenet's musical style than any of his pupils were. The marble bust of Massenet outside the opera house at Monte Carlo on the shores of the Mediterranean was unveiled a few years before the Paris monument.

Wisconsin to Honor Melius

Wisconsin will honor a native daughter, who rose from musical obscurity to the uppermost rungs of the operatic ladder, when Luella Melius and her concert company, will be heard in Milwaukee, Janesville, Kenosha, and other Wisconsin cities this month. Mme. Melius was born in Appleton, received her musical training in Chicago, and later scored notable successes in Europe. Returning to America last season, she was given several roles with the Chicago Civic Opera and thoroughly established herself as a favorite in a fine performance of Rigoletto.



Photographed for the MUSICAL COURIER by Clarence Lucas

THE MONUMENT TO MASSENET
at the Opera House of Monte Carlo by the Mediterranean

SANDOR HARMATI

CONDUCTOR OMAHA SYMPHONY
SECOND SEASON

WORLD-HERALD, NOV. 5

SYMPHONY TRIUMPHS IN ITS OPENING CONCERT. OMAHA'S ORCHESTRA THRILLS LARGE AUDIENCE UNDER MASTERLY LEADERSHIP OF SANDOR HARMATI

By August M. Borglum

The Omaha Symphony Orchestra . . . brought 3500 music lovers to the Auditorium . . . the Omaha Symphony . . . has reached a standard which is gratifying to the most sanguine expectations. The unity of ensemble, the caressing pianissimos, contrasted by the tremendous volume of tone . . . which Mr. Harmati succeeds in enticing from his players. . . . That the audience appreciated . . . was made evident by tumultuous applause. . . . In the presentation of his program Mr. Harmati again proved his incontestable superiority as a conductor of merit. It was apparent, from the wealth of color and contrast he knew so well how to draw out . . . while the details of the ornamentation were always given with refinement of treatment and vividness of imagination (Borodin Symphony).

Slavonic Dance with languorous current proved an ingratiating number which received an individual beauty, all due to the insight and comprehension of the conductor. . . . "Death and Transfiguration" was given a gripping and virile reading, full of variety, grandeur and sublimity of conception.

OMAHA TRIBUNE, NOV. 7

By Thea Moller-Hermis (translation from German daily)

Our own Symphony Orchestra had a very brilliant opening under the leadership of Sandor Harmati. Rarely has such a young organization as ours stood under such fortunate stars in finding a conductor who has both youth and knowledge . . . beside his great knowledge he has a compelling power and personality with which he impresses his audience. . . . The elevating program, the outcome of his artistic taste, received under his guidance a brilliant and impressive execution. . . . We have excellent artists in the orchestra, but that the ensemble can be developed to such a great effect as happened in this concert, proves my assertion of Harmati's personality. . . . The extraordinarily well filled house feted the orchestra and conductor with jubilant applause. . . .



PROGRAM

OPENING CONCERT, NOV. 4th

Symphony No. 2.....	Borodin
Violin Concerto.....	Beethoven
(Joseph Szigeti)	
Concerto for Two Violins.....	Bach
(Szigeti-Harmati)	
Slavonic Dance—1st Vol. No. 3.....	Dvorak
Death and Transfiguration.....	Strauss

THE OMAHA BEE, NOV. 5

SYMPHONY'S FIRST CONCERT SCORES STRIKING SUCCESS. LARGE AUDIENCE ENTHRALLED BY EXCELLENT PROGRAM

By Martin W. Bush

. . . The program was such as might have caused the most blasé of metropolitan orchestral patrons a thrill. . . . The unification of this orchestral body, its polish of ensemble, its feel and grasp of musical contents, its response to the will of its conductor in his slightest gestures . . . continue at a pace most remarkable. . . . Launching off with the Borodin Symphony . . . the orchestra gave it a stunning presentation, depicting kaleidoscopic changes of color and pace, putting over its irresistible rhythmic devices thrillingly.

The Slavonic Dance was the essence of grace and charm and was indeed played con amore to the great relish of the listeners. "Death and Transfiguration" . . . Mr. Harmati gave it a compelling reading vividly portraying every element of the program of the work, especially the exaltation of the closing section, conducting it as well as the remainder of the concert without score and proving an absolute mastery of every detail at all times. . . . Rarely is a concert attended with more enthusiasm. . . .

OMAHA DAILY NEWS, NOV. 5

SYMPHONY HEARD BY 3500. ORCHESTRA AND SOLOIST GET OVATION. DIRECTOR HARMATI SHOWS OLD MASTERY

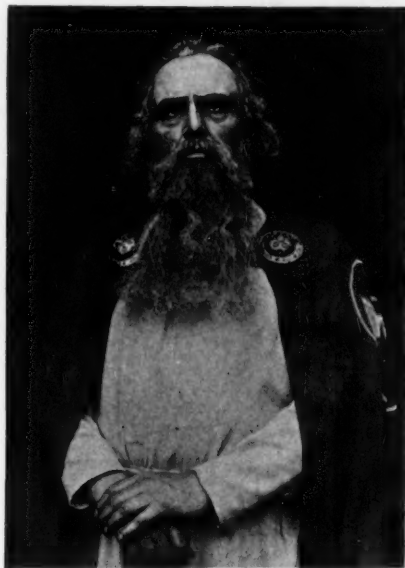
By A. J. B.

Omaha could pay no greater tribute to director Sandor Harmati . . . than to fill the city Auditorium almost to capacity. . . . More than 3500 people greeted Harmati with a burst of applause when he strode out on the platform . . . but this burst was a mere pin drop compared to the spontaneous babel of sound that followed the close of the opening number . . . wave after wave of applause followed. . . . Dvorak Slavonic Dances were a pleasing change . . . captivating the audience. The program closed with a magnificent flourish "Death and Transfiguration" . . .

Of Director Harmati little need be said, he demonstrated last season that he is both a capable and inspirational leader. . . .

PAUL BENDER

BASSO



As Gurnemanz in Parsifal



As Osmin in Entführung Aus Dem Serail



As Kaspar in Freischütz



As Ochs in Rosenkavalier

Some of the roles in which Paul Bender of the Berlin, Munich and New York Metropolitan operas has made himself famous.



As Lindorf in The Tales of Hoffman



In Zar und Zimmermann



As Mephisto in Faust



In Palestrina

ARTISTS EVERYWHERE

Mary Bennett, American contralto, "was well received by an audience which thoroughly appreciated her artistic work," said a musical paper, following her Town Hall, New York recital. Press notices from Cincinnati, Richmond, Washington and other cities praise her genuinely pure contralto voice and finish of style.

Paul Bernard, violinist, appeared recently in a recital with Inez Barbour, soprano, at the Know School, Coopers-town, N. Y. Mr. Bernard, who has been coaching for several years with Paul Stassevitch, will be heard in his own New York recital some time in December.

Frederic Baer made his first concert appearance this season in Canada, at Hamilton, on November 16. Last spring he scored a substantial success at the Halifax, Nova Scotia, Music Festival, but this will be his official debut in the Dominion proper. Mr. Baer is steadily forging ahead in popular appreciation, and is rapidly becoming one of the most demanded of the younger baritones. He will appear for the Bridgeport, Conn., Oratorio Society December 7, in a miscellaneous concert program, and will be heard in the Messiah during the Christmas season in Scranton, Pa. Bridgeport, Conn., and Elizabeth, N. J., are cities that will hear the baritone next month.

Lucrezia Bori, although a great favorite with New York audiences, in fact one of the most popular sopranos in America today, gave her first new York recital on November 7 at Carnegie Hall as the second recital of the Wolfsohn Concert series. Miss Bori shortly will be heard on the air as an Atwater Kent artist. Her first concert of the season was in Richmond, Va., when Douglas Gordon of the Times Leader said—"Artist gives wonderful demonstration of powers before capacity audience in City Auditorium, adding to many laurels." The critic of the Lynchburg News of October 31 noted: "Lynchburg has rarely been given an opportunity to hear anything so beautiful as the concert which Lucrezia Bori, prima donna soprano of the Metropolitan Opera Company, gave at Smith Memorial Building. The singer, whose wonderfully perfect voice is supplemented by grace of manner and attractive appearance, gave a program consisting of several groups of shorter numbers and an aria, enlarged by several encores which her audience demanded insistently. She was applauded vociferously from the moment of her entrance until long after she had sung her last number."

Vito Carnevali accompanied Abraham Haitowitz, the blind violinist, at the recital which he gave in the grand ballroom of the Plaza Hotel, New York, on October 27.

Mario Chamlee, Metropolitan Opera tenor, now on a concert tour, will not be heard at the Metropolitan until the latter part of December.

Irene Crane, who has been studying abroad, made her first appearance in opera in this country in a performance of the Philadelphia Grand Opera Company at New Haven, October 3, singing Santuzza in Cavalleria Rusticana. The New Haven Courier said: "She has a charming presence and a voice that actually carresses the ears."

Alfred Cortot, following his arrival in New York at the end of October, will play practically every other day up to a ten-day interval in December to allow him to rush down to Cuba for two concerts in Havana. Mr. Cortot's orchestral engagements include appearances with the New York Symphony, Detroit Symphony, Boston Symphony, Chicago Symphony, and New York Philharmonic Orchestras.

Mme. Charles Cahier, in the first of her three recitals scheduled for Aeolian Hall this season, sang a thoroughly interesting and finely arranged program of German, French, Italian and Russian songs, with the extremely valuable assistance of Richard Hageman at the piano. Mme. Cahier is still the same authoritative artist, bringing to her interpretation of each number an impressive intelligence. There was a large audience which evidently appreciated her work and accorded her lavish applause.

Dorothy Chamberlin, soprano, and **Joseph Kayser**, artists from Claude Warford's studio, will present a program of duets and unusual songs at their December Town Hall recital, including old Italian numbers by Rotani and Stradella arranged as duets by Mr. Warford; a Messenger duet, from Veronique; songs by Strauss, Reger, Marx Faure and Debussy. American composers featured are Carl Deis, Ralph Cox, Robert H. Terry, Jenny Black, Victor Harris, Claude Warford, with Willard Sektberg at the piano.

Julia Claussen, prior to her extensive tour of the Pacific Coast beginning in Reno, Nev., November 29, sang in Tampa, Fla., on November 6 with a notable quartet of other Metropolitan artists. November 12 Mme. Claussen was heard in East Orange, N. J.

Mary Craig, soprano, will appear in concert in December under the auspices of the local Rotary Choir Concerts

FLORENCE WESSELL, distinguished vocal teacher, whose Chickering Hall studios are among the busiest in New York. Mrs. Wessell's time for this season is all taken up and she is presenting a number of artists during the winter. She prepares young singers for the light opera stage, having a number of prominent young stars to her credit, exponents of her method singing with success in opera and concert. Among the representatives of her studio on the concert stage is Emily Roosevelt, who has had her entire training with Mrs. Wessell. Miss Roosevelt has enjoyed as much favor in oratorio as in concert, and the critics of the cities that have heard her have commented at length on the beauty of her voice and on her artistry in general.



of Hamilton, Canada, thus adding to the list of well known singers that have appeared with this highly successful musical organization.

Esther Dale, prima donna soprano, has been engaged as guest soloist with the Los Angeles Symphony in January.

Emil Danenberg, formerly of Hong Kong, China, is residing for the time being in Los Angeles, Cal.

Ernest Davis, tenor, has been engaged to appear as Radames in Aida at a special performance at Crouse College in Syracuse, and as soloist with the Haydn Choral Society of Chicago.

Rafaelo Diaz was one of the artists at a concert given on October 19, in East Orange, N. J., under the auspices of the National Association for Music in Hospitals. He gave two groups, one of operatic arias and the other of English songs. On November 1, Mr. Diaz left for an extensive tour of the south and southwest, including a number of appearances in his native state of Texas.

James De Gaviria, tenor of the San Carlo Opera, and Mrs. De Gaviria celebrated the christening of their infant daughter, Maria, at their home in New York, November 6.

Doris Doe has been engaged to sing in the Messiah with the New York Oratorio Society on December 27. She will be the soloist with the Minneapolis Orchestra in Minneapolis on November 21. She gave a recital in Chicago, November 14.

The Eastman School of Music, in Rochester, will continue this year the special series of educational recitals which was inaugurated a year ago. These concerts are given for the regular students and faculty of the school, without cost to them. They are open to the public and are planned as an educational opportunity for students of music. A feature this year will be a special presentation of the entire cycle of Beethoven string quartets by the Hart House String Quartet in co-operation with the London and Kilbourn quartets.

Elsa Foerster, American prima donna of the Cologne City Opera, gave a recital in Dusseldorf, scene of her former activities, on October 18, singing eighteen songs by Brahms, Ramrath, Wellesz, Mahler, and Strauss. Many old friends and admirers crowded the Ibachsaal, and she was enthusiastically received, with very laudatory notices next day: "The sweet voice was controlled in masterly fashion, and

few singers can produce such lovely head-tones;" "strong dramatic impulse, bell-like tones and soulful depth;" "silvery beauty of head-tones;" "a wonderful, tender, soft tone, splendid organ, range and fullness, united with interpretative art"—these are some of the phrases appearing in local reviews. She sang Turandot, November 5, being the first American-born and youngest soprano to sing this difficult role.

Lynnwood Farnam is featured in The Complete Organ Recitalist, just printed in England, in the chapter devoted to organists in America. Mr. Farnam played leading Cathedral organs in England, Belgium and France during his last visit to Europe, and was especially praised by the English musical press for his recital in Westminster Cathedral.

Leonore Gordon Foy, dramatic soprano, formerly with the Opera Comique and the Manhattan Opera Company, has a large class of students at her Pittsburgh, Pa., studios. Mme. Foy gives training in voice placement, repertory opera, concert, oratorio and interpretation. Her press tributes include praise from critics in England, France, Germany, Austria, Honolulu and in various parts of this country. According to the San Francisco Examiner, "Mme. Foy has a strong voice of unusual beauty, full of resonance and she interprets with musical understanding." The soprano again will appear in concert this season.

Roland Foster, of the voice department of the State Conservatorium of Music, Sydney, New South Wales, recently had the distinction of having three of his pupils chosen as soloists for the performance of Elijah given in Sydney by the Welsh Choral Society, under the direction of E. H. Jones. They were Raymond Beatty, basso; Gladys Verona, soprano, and Heather Kinnaird, contralto. All three of them received excellent notices in the local papers. Mr. and Mrs. Foster expect to make a trip to the United States and England next year.

Dusolina Giannini scored another sensational success in her second Berlin recital and will give a third recital at the Philharmonie on November 26. On December 3 she will sail on the Deutschland from Hamburg back to America, arriving here on December 12. Daniel Mayer and her mother will return with her.

Guilmant Organ School Students were highly interested in a delightful talk given by Chalmers Clifton on October 26 on the orchestra, more especially cello, horn and clarinet.

WALTER OBERT

RAISA

Dramatic Soprano
Chicago Opera Company

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO

VOCALION RECORDS

LEVITZKI

EMINENT PIANIST
EUROPEAN TRIUMPH!

Vienna, June 3, 1926. "... the Moonlight Sonata especially, was played with deep understanding and in fine style, and ensured for this player the respect which Berlin and Prague have previously bestowed upon him." NOW BOOKING FOR SEASON 1927-28. A few dates still open season 1926-27

Management: HARRY AND ARTHUR CULBERTSON
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RIMINI

Baritone
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Season 1927-1928 in Europe

Concert Management: DANIEL MAYER, Inc.
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He explained positions, fingering the seventh harmonic, on these instruments, giving illustrations.

Gray-Lhevinne has been engaged for February, 1927, to give her fifth recital at Erie, Pa. She was first brought to that city by the late Eva McCoy on the series which included the Pavlova Ballet, Louis Graveure, the Flonzaley Quartet, Ethel-Haydn, Zimbalist, Grainger and Schumann Heink. Gray-Lhevinne numbers her Erie admirers by the hundreds—her last audience there attracting over 1,400.

Frieda Hempel sang on the Atwater Kent Radio Hour on November 14, her program including many of the numbers that were enthusiastically received at her New York recital in Carnegie Hall on November 5. She was assisted by Ewald Haun, flutist; Frank Bibb, pianist, and the Atwater Kent Orchestra.

Margaret Hamilton, pianist, played with the New York Philharmonic Orchestra, under Willem Mengelberg. Miss Hamilton has received her entire musical training under Elizabeth Strauss, at the Institute of Musical Art in New York, and is today one of the most brilliant of the younger pianists. She has also been engaged to play with the Cleveland Orchestra at Youngstown, in addition to several club engagements.

Artur Hackett-Granville, American lyric tenor, is bringing to his manager, Calvin M. Franklin, a variety of requests for his appearance this season. Recent contracts closed include a recital at the State College for Women at Columbus, Miss.; a recital at Providence, R. I.; an appearance as soloist with the Syracuse Symphony Orchestra, under Vladimir Shavitch, and a Messiah performance with Alfred Hertz and the San Francisco Symphony Orchestra. He also will be heard in the special Christmas concert of the Atwater-Kent radio series over station WEA.

Jascha Heifetz made his first appearance of the season on November 6 in Bergen, Norway. He will be heard in all the principal cities of the Scandinavian countries before returning to the other European cities where he played last year.

M. Wood Hill, through Goodwin & Tabb of London, has published a new transcription of Bach, being one of the lovely chorale preludes, arranged for strings and small wood-wind. It will be remembered that two preludes and fugues, transcribed by the same composer, were played two seasons ago by several leading orchestras here and in England.

Elizabeth Ingalls, soprano, soloist of the Westfield Congregational Church, gave a recital from Station WOR, October 29. Many of those who listened in, as also those at the station, pronounced her's "a perfect recording voice," a tribute to a technic which has carried the young artist far. She was heard again on November 13, in joint recital with James Birmingham, tenor. Marguerite Potter has been Miss Ingalls' only teacher for four seasons.

Daisy Jean, giving her customary program of cello numbers and songs at the harp, has just concluded a series of fourteen engagements in the principal cities of England, including a London recital. She also appeared in Antwerp, her former home, by unanimous request of her many friends there. She sailed on the S.S. Paris, November 3, to return to the United States, where she is scheduled for a busy and interesting season.

Sascha Jacobsen, violinist, and Prof. Serge Korgueff, also a violinist, have been added to the faculty of the Institute of Musical Art. Dr. Leopold Auer is now the head of the Institute's violin department.

J. Rosamond Johnson and **Taylor Gordon** have returned to the East after their first Western invasion. The tour was highly satisfactory to the artists and the local managers, the critics paying tribute to the unusual character of the programs presented. Many of the selections offered this season are from Mr. Johnson's second book of Spirituals, which has just been published.

May Korb, soprano, is appearing in twenty-five performances of Hansel and Gretel in Virginia, Pennsylvania, New Jersey, New York, Connecticut and Massachusetts. She is playing to capacity houses everywhere and is winning excellent tributes for the fine histrionical and vocal ability she is displaying as Gretel.

Marie Kurenko's first engagement upon her return was in Detroit under the management of James Devoe, giving the first recital of the Philharmonic Central Concert Course. Mme. Kurenko returned to Detroit on October 29 to sing a concert on the air from the Detroit Radio Show.

Earle Laros, pianist, has appeared as soloist with many orchestras, including the New York Symphony, the New York Philharmonic, the Cincinnati and the Philadelphia orchestras. This season he will appear with the Allentown (Pa.) Symphony at the opening concert, playing the Grieg concerto in A minor, a work which he will be heard in later under the baton of Percy Grainger when the Australian composer appears as guest conductor of the Easton Symphony Orchestra, of which Mr. Laros is the regular conductor. Because of other engagements Mr. Laros has been compelled to postpone his historical series of recitals to the spring when he will present four programs of harpsichord and piano literature.

Augusta Lenska, Chicago Opera contralto, returned from a summer sojourn in Europe. She spent the summer in play and work, adding new works to her repertory. She is booked for a number of recital appearances during the season, and in addition to her operatic season in Chicago, she will go on tour with that organization.

Sylvia Lent, violinist, will appear in Philadelphia three times this season. Her opening appearance was on September 7 as soloist with the Philadelphia Orchestra, Frederick Stock, conducting, at the Sesquicentennial.

Mischa Levitzki, pianist, celebrated his tenth anniversary before the American public on October 17. He made his debut at Aeolian Hall on that date in 1916 at the age of eighteen, and has since then forged ahead to a position among the greatest pianists in the world. In the interim he has made nine tours of America, a tour of Australia and New Zealand, and a tour of the Orient, including Japan, China, Korea, Malay States and Java. Recently he began his tenth tour of America, his last for two years, for next season he will return to Europe, where he has not appeared since his student days.

Josef Lhevinne, pianist, is making an extended European tour with a list of engagements including Granada, Alcantara, Madrid, Rotterdam, The Hague, Amsterdam, Berlin, and Buda Pesth (both with Philharmonic orchestras), and several additional cities in Hungary—Vienna, Leipsic, and Hamburg (both with orchestra), Dusseldorf,

Paris and London, with engagements pending in other cities of England.

George Liebling, pianist and composer, returned to New York after successful Boston and Chicago recitals and is now engaged in an extended fall tour under the management of Harry and Arthur Culbertson, which began at Kalamazoo, Mich., November 17.

Mrs. Katherine Allen Lively of Texas had the satisfaction of hearing her Oriental number, Within the Walls of China, played for the first time in connection with the picture for which it was written, when Norman Conte, leader at the Criterion Theater, put it on recently as an overture to the revival of Broken Blossoms.

Milan Lusk, violinist, before leaving in a special gala concert given by the Junior Friends of Art at the Blackstone, Chicago. The large and select audience of music-lovers, which filled the crystal ballroom to its capacity, was quick to show its appreciation. Responding to the insistent and enthusiastic applause of his audience, he finally added to his program.

Marie Stone Langston, who for the past few seasons has been appearing successfully with the Philadelphia Civic Opera Company, sang recently for the Rotarians of Athens, Ga., and was so well received that at Morton Hodgson's suggestion the members, by a rising vote, elected Miss Langston an honorary member of Athens Rotary Club. Among the distinguished guests present were Glenn C. Stables, head of the voice department of the Lexington Conservatory of Lexington, Ky.; Mme. Sylva and her husband, Major B. L. Smith; Mr. Price, instructor of piano at

Converse College, Spartanburg; Corinne Wolersen, pianist; and Henri Scott, grand opera singer and composer.

Lauritz Melchior, Danish tenor of the Metropolitan Opera, is giving concerts before his season begins. He appeared in Cincinnati and took the audience by storm, being immediately engaged for the following Sunday People's Concert of the Cincinnati Symphony Orchestra, a most unusual proceeding.

Florence Macbeth was termed by the critics one of the greatest sopranos that ever appeared in San Francisco during the recent opera season; then she journeyed to Los Angeles and repeated her triumph, singing for an audience of 6,400 people which completely filled the new Shrine Auditorium. Miss Macbeth is now on her way east, filling a number of concert engagements before opening her season with the Chicago Civic Opera Company.

Jose Mojica is always in demand for private musicales. He has been released by the Chicago Civic Opera Company for the Fortnightly Club of Chicago, on November 11, and for another exclusive affair given by Mrs. Frank Barbour at the Woman's Athletic Club, of Chicago, on November 4.

Laurie Merrill, soprano, appeared in recital in Philadelphia, November 5, the critics saying, "both her voice and interpretation are excellent." November 6, she sang in Wilmington, and on November 7 in Newark, Delaware. Later in the season Miss Merrill is to sing for the University of Pennsylvania and also the New Century Club, in Philadelphia, the latter being a reengagement. She will sing in New England, including Haverhill, Lawrence and Brockton,

(Continued on page 36)

THE NEW YORK SUN, THURSDAY, NOVEMBER 4, 1926.

Emma Roberts, Contralto, Sings

Gives Varied Program in Her First Recital in New York in Four Years.

By W. J. HENDERSON.

Emma Roberts, contralto, was heard in a recital in the Town Hall last evening. This accomplished artist had not given a New York recital since March 31, 1922. This is a pity, since a singer so bounteously equipped in voice, temperament and intelligence, and having a vocal technic much above that of the typical recital visitors in Forty-third street, ought to be well known to all local music lovers. Unfortunately she has acquired so much popularity elsewhere that her time is nearly all occupied. It was evident last evening that she possessed many New York friends and admirers, for her audience was large and brilliant. She received hearty and discriminating applause and a garden of flowers.

The program must have cost the singer months of thought and study. It ignored the conventional group forms and language sequences. The plan was a symbolic representation of the four seasons of the year as delineating those of life. There was a prologue, the "Ewig" of Erich Wolf and then Schumann's "Fruehlingsnacht," ushered in the first group, entitled "Spring Is Here." The treasury of German, French, Russian and other songs was ransacked to furnish lyrics for the scheme which was developed with fine artistic skill and real imagination.

It required courage to undertake the presentation of such a program, for it necessarily included some songs with which the singer could do little in the direction of personal glorification. Her reward was in the swift and cordial appreciation of one of the finest recital audiences assembled in recent years. Miss Roberts has furnished a suggestion to other artists for which they should be grateful to her, though here we discover room for some doubt.

There are song cycles, of course, and some of them are too seldom heard. But here is a way to make new cycles. It will, to be sure, not be easy to rival the subject of the seasons of life, nor has every singer Miss Roberts's comprehensive knowledge of the literature of the lied or her extraordinary command of languages. Her diction in whatever tongue she elects to employ might well be the despair of many artists. But her comrades in the rough march up Parnassus should not hesitate to accept a hint from her program of last night.

It is not practicable to catalogue the songs she presented nor to describe her manner of singing them all. She first revealed her true resources in Brahms's "Wille." She made a veritable outpour of passionate feeling of Buzzi-Peccia's "Glovinazza" and bewitched the fancy with the "Vergaeblisches Staendchen." We never heard a French song sung better than she sang Fevrier's "Iliver"—a beautiful song indeed—and none of the negro spiritual experts could have surpassed her "Swing Low, Sweet Chariot," which she had to repeat.

Miss Roberts has made splendid progress in her art. She started with an unusually good technical foundation and a voice well high perfectly placed, for which she was indebted to a teacher who had wealth and position but taught for sheer love of the art of which she was mistress. Miss Mary Callender placed this voice and formed the taste and musical insight of the singer. Upon the solid foundations thus provided Miss Roberts has reared a method of interpretation which is strongly individual and which possesses a potent spell for hearers of sensitive fancy. She never does anything that can offend the most fastidious taste and she always leaves behind her the conviction of a sincere and self-effacing art. She has been acclaimed in this city by the most critical listeners, and now it is fervently to be hoped that she will not stay away from us so long again.

It should be added that Walter Goide's masterly accompaniments were quite as musical and interpretive as the singing. They were an inseparable part of a beautiful whole.

Management: LOUDON CHARLTON

Carnegie Hall

New York

The Composer of Turandot Writes to an Old Friend, G. Buzzi-Peccia

PUCCINI TELLS INTERESTING INSIDE FACTS ABOUT THE OPERA'S BEGINNINGS

The late Giacomo Puccini, whose opera, Turandot, left unfinished at his death, was completed by Franco Alfano, and which had its American premiere at the Metropolitan on Tuesday evening of this week, was the life-long friend of G. Buzzi-Peccia, the well-known maestro who has been established in New York as a voice teacher for many years past and who is also widely known as a composer. Their friendship dated from the days when they were classmates at the Royal Conservatory of Music in Milan. Through the courtesy of Mr. Buzzi-Peccia, the MUSICAL COURIER is able to reprint a number of letters from Puccini which are of special interest inasmuch as they speak of the beginnings of Turandot four years ago or more. In all his letters to Buzzi-Peccia, and to others as well, Puccini had the habit of writing in rhymed couplets. The first letter (1), dated August 5, 1921, was written from his villa at Torre del Lago, his favorite residence, where a tomb has been erected to receive his remains which will be transferred there with appropriate ceremonies on the second anniversary of his death, November 29. Here is the letter in Italian, as it would appear if separated into the rhymed lines that are concealed in it:

5-8-21, TORRE DEL LAGO, TOSCANA.

Ho riaperto la missiva
Mi domandi cosa invento
Non ci vuole la saliva
Per entrar nell'argomento.

Scrivo un'opera cinese
Ci succedon crude cote
Le vicende a fine mese
Della bella Turandotte.

Il prim'atto e' bello e lieto
Grande allure, ci spero bene.
Quando avro' coperto il testo
Sian finite le mie pene.

Son tre atti divertenti
Messa in scena mai piu' vista
Tempi allegri e tempi lenti
E speriam di non far cista.

Turandot la principessa
E' un soprano a note acute
C'e un tenore che non cessa
Di cantar mai scene mute.

C'e una schiva ben carina
Liu' si chiama, ci son cori
Ci son danze, non monfrina
Ci son scene da Ristori.

Xilophon, campane e Tam
Gong e sax e carillon
Ci son faccie a urangutan
Ci son furbi e anche coicun.

Se tu vuoi notizie esatte
Per giornali americani
Volgi qui' le tue gran patte
Ti contento a piene mani.

TUO G. PUCCINI.

Here is a rough translation of it provided by Mr. Buzzi-Peccia:

I reopen again my missive.
You ask what I am composing.
It won't be much trouble
To tell you all about it—

I am writing a Chinese opera
On the adventures of the beautiful Turandot,
Where all sorts of things happen.

The first act is good and snappy,
Very attractive, I believe.
When I have covered all the texts with music
My troubles will all be over.

There are three splendid and amusing acts,
A mise-en-scene never seen before,
There is music sad and gay,
Let us hope it will not fail!

Turandot, the princess, is
A soprano of high range;
There is a tenor who sings all the time,
The action is never dull.

There is a very charming slave
Whose name is Liu;
There are choruses, lively dances;
There are scenes à la Ristori.

Xylophone, bells, and tam tams,
Gongs, and "sax," and carillons,
There are faces like orangoutangs,
Clever people and dumbbells!

If you want more information
For the American newspapers,
Bring your two big paws up here
And I will fill them with it until you are satisfied.

G. PUCCINI.

To this letter Mr. Buzzi-Peccia replied in the same style and spirit:

RISPOSTA ALL'AMICO GIACOMO

Mi piace quel faticol Turandotte
Per lo colore dolce-brusco-arzillo
E certo che d'Euterpe le gran folle
Farai felici collo tuo zampillo.

Tu sei quel mastro che lo mandarino
Puoi trasformare in un bell'arancio
E alla ronneta e l'uomo col codino
Dar poesia, dar gaiezza e slancio.

Gia' tu festi eloquente il Giapponese
L'American del West e il parigino
E certamente anche pel cinese
Troverai il prurito del cantino. . .

TUO BUZZO.

Which means in English:

I like that Turandot idea,
For its sweet-bitter-jolly color,
And I am sure you will make
All the music lovers happy with your sparkling music.

You are such a master that
You will be able to turn
Mandarin into a delicious orange.
And to the man and woman with the pig-tail
Give poetry, gaiety, and happiness.

You have already made the Japanese eloquent,
The American from the West and the Parisian;
And I am sure for the Chinese also
You will find inspiration for good music.

YOUR BUZZO.

The second letter, written in January, 1922, from his home in the Via Buonarroti at Viareggio—is a city on the Italian west coast, south of Leghorn, not far from Torre del Lago and famous as a summer resort. It contains no reference to Turandot. Here is the Italian text and the translation:

VIAREGGIO 1, 1922.

O caro Buzzo
O caro Peccia
Non sei la feccia
Anzi sei scelto
Fra i musicisti.

Poveri cristi
Fanno pietà
Fanno armonie
Piene di ubbie

E sono spari
Di qua, di là
Si cibano sempre
Di baccalà.

E l'armonia
Sola, soletta
Da tanto aspetta
Quel fil di luce
Che gliela dia
La melodia.

Sciazzi e solazzi
Di accordi guasti
Mi par che basti . . .

Cosa ne pensa
L'amico antico?

Senza la lenza
Si pesca un fico.

Ma adesso il mondo
Che un di fu tondo
(Governo ladro)
Or mi par quadro.

Un picchia e tocca
Il mondo abbozza
Ma poi non mangia
Che solo frangia.

Tanto piacere leggerli e ti rincambio saluti e auguri.
Giordano non fa più la La Cena . . . io farò Turandot quando i miei
poeti mi daranno il libretto finito.

Ora sto fermo.
Leggerò volentieri la musica se me la mandi. . . Son certo che e'
buona.

Ti abbraccio Tuo.

GIACOMO PUCCINI.

(Translation)

Ah, my dear Buzzo!
My dearest Peccia!
You are not mad.
But one of the best
Among the musicians.

Those poor devils
Are pitiful.
They make chords
Full of fog.

They go out fishing
Here and there
But only get
Some poor fish.

And the poor harmony,
Alone and lonesome,
Is always waiting
That sparkle of light
Called Melody.

Sketches and graphs
Of rotten chords—
I think it ought to be enough!
What do you think,
My dear old friend?

They go out fishing
Without a worm
And get nothing.

But nowadays the world,
Which was once round,
Seems to me square.

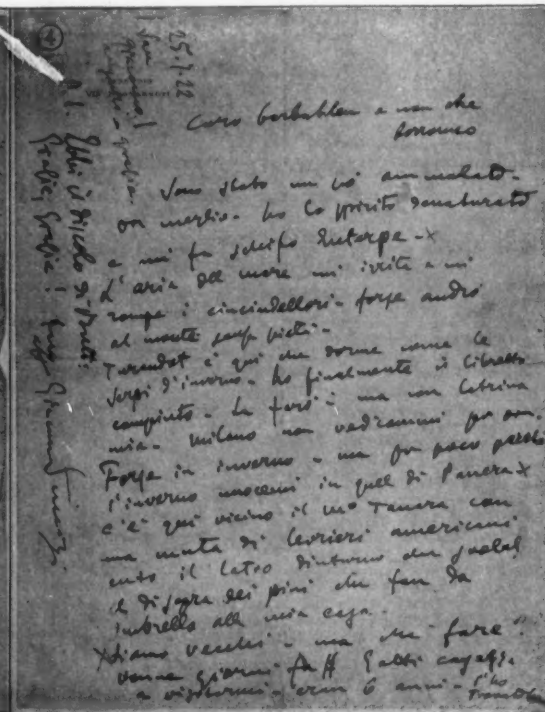
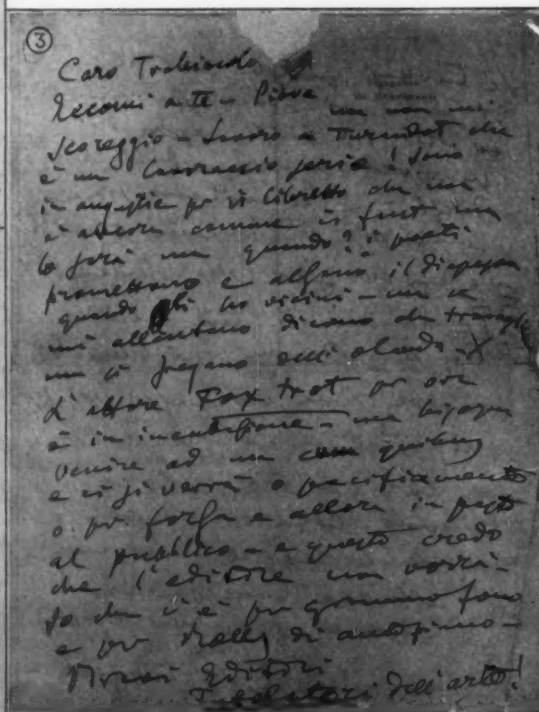
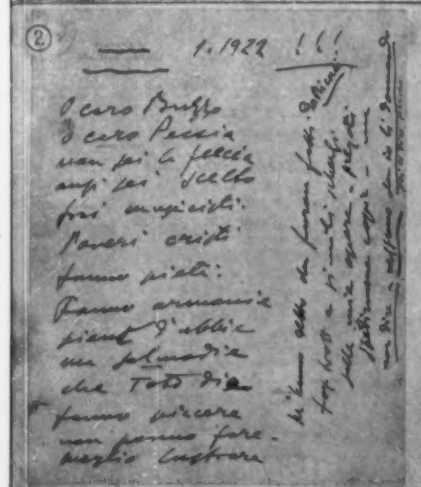
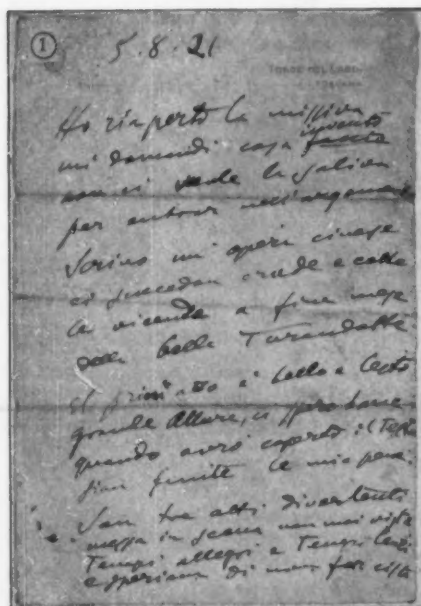
It is all give and take;
The world gets in
But at the end
He only gets fooled!

It always gives me a great pleasure to receive your letters. I send
you all my love and good wishes.
Giordano is not working at La Cena. . . I will start on Turandot
when my poets give me the complete libretto.

I am resting now.
I will read your music with pleasure if you will send it to me.
I am sure it is good.
With a friendly embrace,

Your GIACOMO PUCCINI.

(Continued on page 35)



LETTERS OF THE LATE GIACOMO PUCCINI TO HIS FRIEND AND COLLEAGUE, G. BUZZI-PECCIA.

They are of particular interest at this time because of their reference to the beginnings of Turandot, which has just had its American debut—on Tuesday of this week—at the Metropolitan Opera. For translation of the letters, see the accompanying article.

1926-1927

Mr. Szigeti's engagements include:

New York Philharmonic
(Mengelberg)
New York Symphony
(Klemperer)
New York Friends of Music
(Bodanzky)
Detroit Symphony
(Gabrilowitsch)
Chicago Symphony
(Stock)
Cleveland Orchestra
(Sokoloff)
Cincinnati Symphony
(Reiner)
Minneapolis Symphony
(Verbrugghen)
Washington Library of Congress
(with Cortot)
Philadelphia Stanley Music Club
(with Gabrilowitsch)
Omaha Symphony
(Harmati)
Havana (Cuba) Pro Arte Society,
etc.



J. Muray

1927-1928

Mr. Szigeti returns next season for his 3rd American Tour. He will be available only from November, 1927 — February 15, 1928.

SZIGETI

Reappearance with the New York Philharmonic Orchestra, Willem Mengelberg Conducting, October 28 and 29, 1926, playing Mozart's D Major Concerto and Templeton Strong's Poem for violin and orchestra

New York Times (Olin Downes): "Szigeti played with exemplary correctness and taste. No violinist would have been more continent and more classic in his conception of Mozart's music than this one."

Herald Tribune: "Szigeti played the new piece with *beautiful tone and style* and with obvious affection. This symphonic poem (Strong's 'Une Vie d'Artiste') is a delicately textured fantasy, skillfully written for the solo violin and deftly scored for the orchestra.

"The remainder of the program consisted of Mozart's D major concerto memorably delivered by Szigeti."

JOINT RECITAL WITH CORTOT

Library of Congress, Washington, D. C., October 30, 1926

"It is doubtful if the Kreutzer Sonata has ever been given a more vital, colorful reading than it had at the hands of these two artists."
—*Star*.

Evening Post: "Szigeti drew *exquisite stuff* from his instrument and the famous andante glowed with a softly diffused warmth."

Sun: "Szigeti gave a *beautifully clear cut* reading of the Concerto; he played with his usual brilliant tone and a style of innate refinement and high polish."

American: "Szigeti's *refined, exquisite, polished style* was disclosed in Strong's work and in Mozart's tone-jewelled composition."

Concert Management
ARTHUR JUDSON

STEINWAY HALL
NEW YORK

Baldwin Piano

Columbia Records

PACKARD BLDG.
PHILADELPHIA

"LUCILLE CHALFANT Ascends the Starry Heights of Song"

—Pitts Sanborn, N. Y. Evening Telegram



Photo by Nicholas Murray, N. Y.

N. Y. AMERICAN:

In the recent local invasion of native sopranos none is more worthy of serious critical attention than Lucille Chalfant. Mme. Chalfant is a true coloratura soprano whose range reaches the phenomenal altitude of high F and who neither balks nor falters at any sort of vocal gymnastics. Neither did she acknowledge fatigue. It is only rarely that one listens to a singer so admirably equipped with vocal beauty, technic and artistic method of interpretation.

EVENING POST:

Lucille Chalfant, a newcomer to the concert stage, has a voice of unusual range and flexibility which she used to advantage in a group of songs, especially in the two arias from Mozart's Magic Flute, both numbers being sung in the key in which they were written.

Management: R. E. JOHNSTON, 1451 Broadway, New York

Knabe Piano

Within twenty-four hours of Mme. Chalfant's sensational success she was engaged to appear with the following:

Nov. 13th—Rubinstein Club, New York City

Nov. 30th—Apollo Club, Brooklyn, N. Y.

Jan. 13th—Plaza Hotel, New York

Jan. 16th—Concert Course, Springfield, Mass.

Jan. 20th—Harlem Philharmonic Society, N. Y. City

Jan. 24th—"Lakme" with Washington Opera Co.

Jan. 26th—Rubinstein Club, N. Y. (Return engagement)

Feb. 17th—Palm Beach, Fla. (Joint recital with John Charles Thomas)

Feb. 20th—Miami, Fla. (Joint recital with John Charles Thomas)

Mar. 4th—Mundell Choral Club, Brooklyn, N. Y.

May 12th—For Benefit of St. Mary's Guild, Jersey City, N. J.

N. Y. TIMES, November 6, 1926:

Mme. Chalfant, whose debut it was, captured the large audience by her vocal gifts. She sang two arias from Mozart's Magic Flute in the original key, reaching the high F above high C five times. The singer did this without any straining after the note; it was legitimately in the compass of her voice. Nor had she sacrificed the middle or lower registers for the sake of a few high notes. Mme. Chalfant was vehemently applauded.

N. Y. HERALD TRIBUNE:

Mme. Chalfant's highest notes were notable for power, clearness and accuracy of pitch. . . . Her singing gave the impression of an unusual voice and roused warm applause.

N. Y. MORNING TELEGRAPH:

Lucille Chalfant demonstrated that she has high E flats and Fs above high C that are remarkably pure and sure tones; in fact, phenomenally so. Probably the remarkable feature of the entire program was her singing of the two arias from The Magic Flute in the original key written by Mozart. These arias, sung by the Queen of the Night, are practically always transposed lower. . . . Unlike so many coloraturas, Mme. Chalfant leans up against the piano cosily and just sings. There are no facial grimaces. All the sky-high vocal fire-rockets are tossed off as though without a particle of effort. Moreover, this American girl is slim and very pretty.

N. Y. EVENING TELEGRAM:

Mme. Chalfant sailed into the ballroom of the Hotel Biltmore, at the season's first Biltmore Morning Musicale, and without further ado regaled the audience there assembled with one of the two arias (from Magic Flute) after the other in immediate succession. In truth a venturesome experiment. But this may be said at once for the experimenter: Probably no other soprano of the season will reveal a voice better adapted by nature to the demands of this inexorable music. Mme. Chalfant can boast a voice of adequate volume and extraordinary range, plus a special facility in those extreme high notes which with some Queens of the Night are mere pin-points of sound. There is no need for this Queen to shy at anything in the first air or to transpose the second air with its barrage of fourth space F's, a whole tone down! Indeed, she not only hits the F's, she hugs them! Mme. Chalfant possesses a rarely gifted and voluble throat, an evident instinct for singing and an ability to hold the true pitch that a number of other world celebrities can only envy her. With the material at her command, she ought to go far.

S. Jay Kaufman (EVENING TELEGRAM):

Lucille Chalfant is blond and beautiful, with a coloratura voice that matches her radiant personality.

"CURTISS GROVE IN RECITAL

Baritone's Musicianship Charms in Schumann and Brahms' Works"

New York Times, November 8th, 1926

Curtiss Grove, baritone and ex-service officer, appeared at Aeolian Hall yesterday in a matinee program of classic Lieder, the artistic heritage of a German pastor's son from Nebraska. Vocally his naturally resonant tones lay in upper register—the flute-like quality was backed by intelligent musicianship that charmed in Schumann's "Two Grenadiers," Brahms' humorous "Vergebliches Ständchen" and this composer's "Lullaby" added as encore.

New York Herald Tribune, November 8th, 1926

CURTISS GROVE SINGS LIEDER

... Mr. Grove proved a serious, artistic and expressive singer, his singing suggesting love for his songs. The natural quality of his voice seemed very pleasing. Mr. Grove should do very well as he seemed to have both vocal and interpretive assets. The singer departed from the German language for his second encore after his second group, offering Hageman's "Do Not Go, My Love."

F. D. Perkins.

New York Sun, November 8th, 1926

YOUNG BARYTONE SINGS

... Mr. Grove revealed a voice of very good natural quality, used without the slightest trace of affectation, and with a full, round, virile tone. ... His natural equipment was considerable. Mr. Grove had a good grasp of his material and he sang well.

New York World, November 8th, 1926

MR. CURTISS GROVE

... His program was labeled "All Lieder" and consisted only of the songs of Schumann, Schubert and Brahms—a selection which used to be common before the war. Mr. Grove is brave to limit himself to these giants at a time when recitalists are frantic for new things to feed the public. It is true that the severely classic program contained only the best known songs of these masters, but in a way it was a severer test of the singer's abilities than a less popular selection would have been. Mr. Grove's choice of the "Widmung," "Die Lotosblume," "Der Nussbaum" and "The Two Grenadiers" by Schumann, the "Doppelgänger" and "Der Wanderer" of Schubert and the "Sapphische Ode" and "Vergebliches Ständchen" of Brahms, was in the nature of a direct challenge. In all of these the baritone proved that he had an excellent voice, robust and clear, and the proper emotions and poetic understanding necessary for the singing of lieder. ... Taken as a whole, Mr. Grove's attainments are solid and his career will bear watching.

Samuel Chotzinoff.

New York American, November 8th, 1926

... Mr. Grove sang in a manly, robust fashion, limiting his list to German lieder by Schumann, Brahms and Schubert. Several numbers were graciously repeated.

Grena Bennett.

N. Y. Evening World, November 8th, 1926

CURTISS GROVE

A baritone whose specialty is restraint is apt to be a phenomenon these days, and so one must look upon the recital given yesterday afternoon by Curtiss Grove in Aeolian Hall as a rare occasion. Mr. Grove sang three groups of lieder by Schumann, Schubert and Brahms. The singer has discovered just what his voice will do and as a result avoided many pitfalls that might have afflicted a less clever artist. He brought a good deal of pleasure to a large audience.

H. J. P.



Photo by Mishkin, N. Y.

N. Y. Telegram, November 9th, 1926

Curtiss Grove, who gave what the Germans call a Liederabend at Aeolian Hall on Sunday, except that he gave it not in the evening but in the afternoon, revealed a genuine talent for the delivery of Lieder. His performance has intelligence, feeling, insight, restraint and style, and was delightfully free from pretense and affectation throughout a program of the most exacting nature—fourteen of the very best known Lieder of Schumann, Brahms and Schubert.

Pitts Sanborn.

New Yorker Staats-Zeitung, November 9th, 1926

CURTISS GROVE

As a singer of the classic Lieder the baritone Curtiss Grove earned a well-deserved success Sunday afternoon before a large, extraordinarily appreciative public. Mr. Grove is an earnest and aspiring artist who makes a manly, winning appearance and with a modest, sympathetic nature, backed by a deep intelligence, he created a profound impression. These are natural valuable assets for the singing of the classical Lieder, and Mr. Grove, as a matter of course, rejects all virtuosi tricks and accepts only the good and the absolutely artistic for his expression. Mr. Grove knows how to find the outstanding thought of a song and to hold to its characteristics, never losing sight of its musical line. Of the songs I heard, those which impressed me most were "Die beiden Grenadiere" by Schumann, Brahms' "Sapphische Ode" and Schubert's wonderfully conceived "Wanderer" and his other lovely lightly rushing, "Wohin."

Maurice Halperson.

Management R. E. JOHNSTON, 1451 Broadway, New York City.

Knabe Piano

WHERE THEY ARE TO BE

As Announced

- ALSEN, ELSA
Nov. 18, 20, 21, Brooklyn, N.Y.
Nov. 23, Baltimore, Md.
ALHOUSE, PAUL
Dec. 1, Detroit, Mich.
Dec. 13, Reading, Pa.
Jan. 10, Lancaster, Pa.
Mch. 10, Johnstown, Pa.
BANNERMAN, JOYCE
Feb. 15, Boston, Mass.
Mch. 16, Milton, Mass.
BARRON, MAY
Dec. 8, Bridgeport, Conn.
Jan. 9, Montclair, N. J.
BAUER, HAROLD
Nov. 22, Rochester, N. Y.
Nov. 24, Louisville, Ky.
Nov. 26, Ft. Wayne, Ind.
Nov. 28, Chicago, Ill.
Nov. 30, Buffalo, N. Y.
Dec. 6, Bristol, Va.
Dec. 9, Boston, Mass.
Jan. 3, Cincinnati, O.
Jan. 4, Toledo, O.
Jan. 8, Topeka, Kans.
Jan. 11, Madison, Wis.
Jan. 17, Reading, Pa.
Jan. 19, Wheeling, Pa.
Jan. 21, Baltimore, Md.
Feb. 4, St. Louis, Mo.
Feb. 6, Chicago, Ill.
Feb. 7, Iowa City, Ia.
Feb. 8, Lincoln, Neb.
Feb. 20, Waterbury, Conn.
Feb. 25, Hanover, N. H.
Mch. 17, Dayton, O.
Mch. 24, St. Paul, Minn.
Mch. 24-25, Minneapolis, Minn.
Mch. 27, Chicago, Ill.
Apr. 1-15, Cleveland, O.
BORT, LUCREZIA
Dec. 2-3, Cleveland, O.
CASE, ANNA
Nov. 26, Wichita, Kans.
CHERNIAVSKY TRIO
Nov. 18, Swansea
Nov. 20, Swansea
Nov. 20, Bournemouth
Nov. 21, Brighton
Nov. 23, Ryde
Nov. 24, Southsea
Nov. 26-27, Bournemouth
Nov. 29, London
Dec. 1, Plymouth
Dec. 3, Eastbourne
Dec. 4, Bath
Dec. 9, Cheltenham
CLAUSSEN, JULIA
Nov. 22, Meadville, Penn.
Nov. 23, Meadville, Pa.
Nov. 29, Reno, Nev.
Dec. 1, Berkeley, Cal.
Dec. 3, Long Beach, Cal.
Dec. 9, Los Angeles, Cal.
Dec. 11, Phoenix, Ariz.
Dec. 13, Oakland, Cal.
Dec. 14, San Francisco, Cal.
Dec. 15, Eureka, Cal.
Dec. 19, Los Angeles, Cal.
- COATES, JOHN
Dec. 15, London
CRAIG, MARY
Dec. 9, Hamilton, Can.
CROOKS, RICHARD
Nov. 24, Northampton, Mass.
Nov. 29, South Manchester, Conn.
DADMUN, ROYAL
Dec. 19-20, Boston, Mass.
Mch. 6, Detroit, Mich.
DERESZKE, SINGERS
Nov. 18, Wichita, Kans.
DAVIS, ERNEST
Mch. 14, Chicago, Ill.
DAVIES, TUDOR
Dec. 9, Manchester, Eng.
DIAZ, RAFAELO
Nov. 20, San Antonio, Tex.
Nov. 22, Sherman, Tex.
DOANE, JOHN
Dec. 8, Evanston, Ill.
DOUGEREAU, PAUL
Nov. 22, Baltimore, Md.
Nov. 30, Toronto, Can.
ECHOLS, WEYLAND
Nov. 21, Chicago, Ill.
ELMAN QUARTET
Dec. 8, Cleveland, O.
ENGLISH MADRIGAL SINGERS
Feb. 1, Cleveland, O.
FARNAM, LYNNWOOD
Nov. 22-23-24, Philadelphia, Pa.
FLONZALEY QUARTET
Nov. 21, Chicago, Ill.
Nov. 23, Dallas, Tex.
Nov. 24, Houston, Tex.
Nov. 26, Wichita, Kan.
Nov. 29, Des Moines, Ia.
Dec. 3, Urbana, Ill.
Dec. 4, St. Louis, Mo.
Dec. 5, Chicago, Ill.
Dec. 6, Saginaw, Mich.
Dec. 7, Flint, Mich.
Dec. 10, Oxford, O.
Dec. 12, Indianapolis, Ind.
Dec. 13, Columbus, O.
Dec. 17, Baltimore, Md.
Dec. 19, Boston, Mass.
Jan. 3, Philadelphia, Pa.
Jan. 4, Greenwich, Conn.
Jan. 9, Chicago, Ill.
Jan. 10, Painesville, O.
Jan. 12, Wilkes Barre, Pa.
Jan. 13, Scranton, Pa.
Jan. 14, Stamford, Conn.
Jan. 20, Boston, Mass.
Jan. 21, Amherst, Mass.
Jan. 25, Rock Hill, S. C.
Jan. 26, Knoxville, Tenn.
Jan. 27, Asheville, N. C.
Jan. 29, Atlanta, Ga.
Jan. 30, Mobile, Ala.
Jan. 31, Tallahassee, Fla.
Feb. 1, Gainesville, Fla.
Feb. 3, Montevallo, Ala.
Feb. 6, Indianapolis, Ind.
- Feb. 15, Norton, Mass.
Feb. 16, Boston, Mass.
Feb. 17, West Hartford, Conn.
Feb. 18, West Hartford, Conn.
Feb. 19, New Haven, Conn.
Feb. 23, Princeton, N. J.
Mar. 4, New Brunswick, N. J.
Mar. 8, Wellesley, Mass.
Mar. 10, Boston, Mass.
FORSYTH, JOSEPHINE
Nov. 26, York, Pa.
Nov. 27, Lancaster, Pa.
GABRILOWITZ, OSSIP
Jan. 27, Salt Lake City, Utah
Jan. 27, Salt Lake City, Utah
GIANNINI, DUSOLINA
Nov. 23, Hamburg
Nov. 26, Berlin
GRAINGER, PERCY
April 1, Los Angeles, Cal.
HACKETT, ALICE
Nov. 16, Minneapolis, Minn.
HARVARD, SUE
Dec. 10, Providence, R. I.
HESSE, MYRA
Nov. 18, London
Nov. 27, London
Dec. 6, Dublin
Dec. 9, Norwich
Dec. 11, Haslemere
Dec. 14, London
Dec. 17, London
Jan. 1, Lewes
Jan. 4, Glasgow
Jan. 12, Birkenhead
Jan. 20, Liverpool
Jan. 27, Eastbourne
Jan. 29, Hague
Jan. 30, Amsterdam
Jan. 31, Rotterdam
Feb. 2, Hague
Feb. 8, Brummen
Feb. 10, Hague
Feb. 17, Preston
Feb. 19, London
Feb. 24, Brighton
Feb. 26, London
Mar. 1, Edinburgh
Mar. 3, Glasgow
Mar. 7, Glasgow
Mar. 14, Croydon
Mar. 17, Bath
Mar. 31, London
Apr. 7, Vienna
HUGHES, EDWIN
Nov. 27, Rochester, N. Y.
HUGHES, JEWEL BETHANY
Nov. 27, Rochester, N. Y.
HUTCHESON, ERNEST
Dec. 3, Baltimore, Md.
JESS, GRACE WOOD
Nov. 18, Bozeman, Wash.
Nov. 20, Great Falls, Mont.
JOHNSON-GORDON
Mch. 14, Los Angeles, Cal.
JOHNSON, ROSAMOND, and GORDON, TAYLOR
Nov. 30, Brooklyn, N. Y.
KINNEY, RUTH LLOYD
Nov. 19, Omaha, Neb.
Nov. 21-22-23, Tulsa, Okla.
Nov. 29-30, Memphis, Tenn.
KOCHANSKI, PAUL
Dec. 2, Salt Lake City, Utah
KURENKO, MARIA
Jan. 20, Lexington, Ky.
LAROS, EARLE
Nov. 29, Allentown, Pa.
- LENT, SYLVIA
Dec. 3, Madison, Wis.
Dec. 5, Milwaukee, Wis.
Dec. 7, Buffalo, N. Y.
Dec. 12, Jan. 4, Philadelphia, Pa.
Dec. 14, Washington, D. C.
Dec. 19, Syracuse, N. Y.
Jan. 4, Philadelphia, Pa.
Jan. 4, Providence, R. I.
Jan. 17, Hartford, Conn.
Jan. 18, Bradford, Mass.
Jan. 28, Baltimore, Md.
Mar. 21, Chambersburg, Pa.
LENOX QUARTET
Nov. 22, Boston, Mass.
Dec. 7, Erie, Pa.
LEVITZKI, MISCHA
Nov. 19-20, Chicago, Ill.
Nov. 24, Atlanta, Ga.
LIEBLING, GEORGE
Nov. 29, Sioux Falls, Ia.
LONDON STRING QUARTET
Jan. 10, Cleveland, O.
MACMILLAN, FRANCIS
Feb. 7, Emporia, Kans.
MAIER, GUY-PATTISON, LEE
Nov. 18, Kingston, N. Y.
Nov. 19, Oswego, N. Y.
Nov. 21, Chicago, Ill.
Nov. 23, Cedar Rapids, Ia.
Nov. 25, St. Paul, Minn.
MEISLE, KATHRYN
Dec. 3-11, San Francisco, Cal.
MIURA, TAMAKI
Nov. 30, Wichita, Kan.
MIDDLETON, ARTHUR
Dec. 13, Reading, Pa.
Dec. 20, Chicago, Ill.
May 9, Topeka, Kan.
MOUNT, MARY MILLER
Nov. 19, Bridgeton, N. J.
Nov. 23, Philadelphia, Pa.
Nov. 23, Moorestown, N. J.
MUNZ, MIECZYSLAW
Nov. 29, Dayton, O.
NAEGELE, CHARLES
Dec. 14, Pittsburgh, Mass.
Jan. 5, Boston, Mass.
NEGRE, FLORA
Dec. 10-11, Cincinnati, O.
NEW YORK STRING QUARTET
Apr. 30, Salt Lake City, Utah
NEY, ELLY
Jan. 10, Albany, N. Y.
Jan. 11, Erie, Pa.
Feb. 21, Lexington, Ky.
Mch. 22, Chicago, Ill.
PATTON, FRED
Dec. 9, Los Angeles, Cal.
Dec. 26, Detroit, Mich.
Dec. 28, Pittsburgh, Pa.
Jan. 15, Los Angeles, Cal.
PETTIS, ASHLEY
Nov. 28, Chicago, Ill.
PHILADELPHIA LA SCALA OPERA
Nov. 28, Newark, N. J.
Dec. 12, Newark, N. J.
Jan. 9, Newark, N. J.
Feb. 20, Newark, N. J.
Mch. 20, Newark, N. J.
PONSELLE, ROSA
Mch. 31, Salt Lake City, Utah
- RAYMOND, GEORGE PERKINS
Nov. 21, Akron, O.
Dec. 2, Amesbury, Mass.
Dec. 4, Boston, Mass.
Dec. 8, Philadelphia, Penn.
Dec. 12, Trenton, N. J.
Jan. 23, Chicago, Ill.
Mch. 9, Brooklyn, N. Y.
RESPIGHI, OTTORINO
Feb. 1, Cleveland, O.
RETHBERG, ELISABETH
Jan. 27, Richmond, Va.
ROSEMARY
Nov. 21, Tarrytown, N. Y.
ROSEN, MAX
Feb. 21, Ogden, Utah
ROSEVELT, EMILY
Nov. 18, Montclair, N. J.
Nov. 19, Stamford, Conn.
RUSSIAN SYMPHONIC CHOIR
Nov. 18, Denver, Col.
Nov. 19, Cheyenne, Wyo.
Nov. 20, Billings, Mont.
Nov. 22, Spokane, Wash.
Nov. 23, Wenatchee, Wash.
Nov. 24, Bellingham, Wash.
SALZEDO HARP ENSEMBLE
Feb. 18, Richmond, Va.
SCHIPA, TITO
Nov. 30, Cleveland, O.
SCHOFIELD, EDGAR
Nov. 30, Haverhill, Mass.
SHATTUCK, ARTHUR
Nov. 18, Berlin, Ger.
Nov. 22, Cologne, Ger.
Nov. 25, Munich, Ger.
Nov. 28, Cassel, Ger.
Dec. 3, Vienna, Austria
Dec. 6, Prague, C. S.
Dec. 13, Budapest, Hungary
SIMONDS, BRUCE
Nov. 23, New Haven, Conn.
Feb. 23, Stamford, Conn.
Mch. 9, New Haven, Conn.
SMITH, ETHELYNDE
Jan. 14, Bordenstown, N. J.
Jan. 21, Staunton, Va.
Jan. 22, Waynesboro, Va.
SOPKIN, STEFAN
Dec. 31-Jan. 1, Chicago, Ill.
STANLEY, HELEN
Nov. 18, Philadelphia, Pa.
Jan. 7, Wellesley, Mass.
STRATTON, CHARLES
Nov. 22, Buffalo, N. Y.
Nov. 30, Memphis, Tenn.
Dec. 2, Savannah, Ga.
Dec. 3, Greenville, S. C.
Feb. 24, Hagerstown, Md.
Feb. 25, Winchester, Va.
SUNDELLUS, MARIE
Nov. 22, Chicago, Ill.
Nov. 27, Rochester, N. Y.
Dec. 5, Worcester, Mass.
Jan. 12, Greenville, S. C.
Jan. 23, New Haven, Conn.
SPALDING, ALBERT
Nov. 23, Chicago, Ill.
Nov. 25, Oklahoma City, Okla.
Nov. 27, San Antonio, Tex.
Nov. 29, Los Angeles, Cal.
Dec. 2, Seattle, Wash.
Dec. 3, Yakima, Wash.
- Dec. 4, Pullman, Wash.
Dec. 6, Salem, Ore.
Dec. 7, Portland, Ore.
Dec. 8, Sacramento, Cal.
Dec. 9, Palo Alto, Cal.
Dec. 10, Stockton, Cal.
Dec. 12, San Francisco, Cal.
Dec. 13, Oakland, Cal.
Dec. 14, Fresno, Cal.
Dec. 15, Bakersfield, Cal.
Dec. 16, Los Angeles, Cal.
Dec. 17, Los Angeles, Cal.
Dec. 20, Lincoln, Neb.
SWAIN, EDWIN
Nov. 19, Rockhill, S. C.
Nov. 22, Brooklyn, N. Y.
Dec. 3, Carlisle, Pa.
Dec. 8-9, Syracuse, N. Y.
SZIETI, JOSEPH
Nov. 18, Erie, Pa.
Nov. 28, Philadelphia, Pa.
Dec. 3-4, Cincinnati, O.
Dec. 9-10, St. Paul and Minneapolis
Dec. 26, Philadelphia, Pa.
Jan. 4-7, Havana, Cuba
Jan. 11, Morristown, N. J.
Jan. 13, Pittsburgh, Pa.
Jan. 14, Toronto
Jan. 16, Milwaukee
Jan. 20, Sioux City, Ia.
Jan. 30, Grinnell, Minn.
Jan. 23, Indianapolis, Ind.
Jan. 25, 28, 29, Chicago, Ill.
Feb. 10-11, Cleveland, O.
Feb. 15, Oberlin, O.
TIPICCA ORCHESTRA
Nov. 18, Louisville, Ky.
Nov. 19, Richmond, Ind.
Nov. 23-24, Cumberland, Md.
Dec. 2, Richmond, Va.
Feb. 16, Los Angeles, Cal.
TOLLESEN TRIO
Nov. 18, Gulfport, Miss.
Nov. 19, Laurel, Miss.
Nov. 22, Montgomery, Ala.
Nov. 24, Evansville, Ind.
TORONTI, FLORA
Nov. 22, Cortland, N. Y.
Dec. 13, Wilmington, Del.
TOY, ERNEST
Nov. 19, Oberon, N. D.
Nov. 21, Grand Forks, N. D.
Nov. 23, Minneapolis, Minn.
Nov. 27, Northfield, Minn.
Nov. 29, Lakefield, Minn.
Nov. 30, Winona, Minn.
Dec. 1, Lake City, Minn.
VALERIANO, GIL
Nov. 25, Birmingham, Ala.
WARDLE, CONSTANCE
Nov. 22, Hartford, Conn.
Nov. 24, Scranton, Pa.
Nov. 27, Allentown, Pa.
Nov. 29, Reading, Pa.
Nov. 30, Lancaster, Pa.
WAKREN, OLGA
Nov. 23, Cleveland, Ohio
WELLS, PHRADIE
Dec. 14, Brooklyn, N. Y.
WERNERATH, REINALD
Jan. 6, San Diego, Cal.
Feb. 19, Oklahoma City, Okla.
WHITE, RODERICK
Nov. 28, Grand Rapids, Mich.

JOSEF ADLER

TRIUMPHS IN JAPAN

"Josef Adler merits our comment as the foremost pianist now in Japan. He possesses a highly refined tone, delicate in quality, plays with clarity, lucidity and fluency. His ability should not be neglected by the public and no student should lose the opportunity to hear this splendid pianist."

—Jiji Shimpō, Tokyo, Oct. 14, 1926.

"Mr. Adler possesses what is so rare, a wonderfully sympathetic touch, velvety in quality. He plays with a broad conception, has splendid technic, richness of tone, and is a complete master of the piano."

—Japan Advertiser, Tokyo, Sep. 8, 1926.

Mr. Adler resumes activities in New York

November 22, 1926

Studio: 137 West 86th Street

Schuyler 3580

Josef Adler Returning from Tour of Japan

Josef Adler, the American pianist, returned home from Japan on the S. S. President Lincoln which was due in San Francisco on November 17. He was in Japan since September on a concert tour that was probably one of the most novel and interesting undertaken by an artist. Not only did he play in big cities of Japan, where his success was outstanding, but he gave concerts in rural districts and in small settlements in the interior where occidental music had never before been heard. The tour was educational as well as artistic, and as it was sponsored by one of the most influential families in Japan, its success was assured. Besides playing twice in Tokyo, Mr. Adler gave thirty recitals in Kobe, Yokohama, Osaka, Magasaki and smaller towns. He also played for the Crown Prince of Sweden and his consort, and for a Royal Prince of Japan, with whom he exchanged photographs. Just before he sailed for America Mr. Adler was guest of honor at a dinner in Tokyo at which all of the ambassadors of the world attached to the Japanese court were said to be present.

Mr. Adler now is en route for New York and soon will reopen his studios in the metropolis.

Madge Daniell Studio Notes

Madge Daniell's pupil, Lucille Koch, appeared recently as soprano soloist at the memorial services of the Exempt Firemen's Association of Newton, N. Y., and also at St. James' Episcopal Church, Elmhurst, L. I., on October 17, when she sang the Bizet Agnus Dei with organ and cello accompaniments. Lucy Lawlor, soprano, another pupil, was heard over WMGB on October 27 and November 4; Frieda Moss, soprano, was soloist for the Masonic Order of the Eastern Star, Pioneer Chapter, at the Grand Opera House on October 20. Harold Hennessey is singing in Queen High, and Ethel Lawrence is in the same company, while Ruth Norris, soprano, is appearing in Mitzi's Naughty Riquette.

Johnson and Gordon to Give Novelties

J. Rosamond Johnson and Taylor Gordon drew protests from friends and admirers when they announced they would give an entirely new program at their concert in Aeolian Hall on Sunday evening, November 21. According to them, they will confine themselves to six or seven new Spirituals, and the balance will be some that have already won them recognition. Going Home, by William Arms Fisher, will be one of the novelties of the concert.

HELEN M. GRUBER

VIOLINIST

A. A. MAGRINI

BARITONE

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Carmela Ponselle Lauded

Carmela Ponselle, soprano, was soloist recently with the Syracuse Symphony Orchestra, Vladimir Shavitch conducting. This was her first appearance in that city, and that she scored a decided success was evident from the excellent press notices which appeared in the dailies the following day. Miss Ponselle sang Donizetti's *O Mio Ferando*, in which she displayed a colorful voice of good range. Her final high note was sung so beautifully that she was heartily applauded, and as an encore gave Haydn's *Mermaid Song*. Her voice also showed to advantage in Santuzza's *Easter Morning Song* from *Cavalleria Rusticana*. In commenting on the recital the *Post-Standard* stated: "O Sole Mio of course won vociferous applause, but it was in the final encore, April, My April, a charming song by Milligan, that the real beauty of Ponselle's voice was apparent." *Syracuse Journal* critic also enthusiastic in praise of the soprano and her art, stating: "Much interest was manifested in the appearance of Miss Ponselle, both for her fame as a singer and the romance that has been woven around her and her equally celebrated sister, Rose, the latter well known to Syracuse musical audiences. Due credit must be given the singer for the excellence of her voice and the intelligent manner in which she uses it. The cantatrice was generous in her encores and she selected numbers for her recall that were familiar to concert goers and delighted all those present in the Armory. Hers is a real mezzo soprano with resonance in the lower register and brilliancy in the alt. She executes limpidly and adheres to key in every emergency. Miss Ponselle gave a good display of dynamic fervor in the Gounod Ave Maria she supplied as one of the encore numbers."

"From the moment Carmela Ponselle stepped upon the stage of the Auditorium until the last note of her 'au revoir'



Photo by World Wide Studios

CARMELA PONSELLE

faded as she entered the wings, after numerous encores, she held the large audience captive to her vocal and personal charm," said one of the dailies following the soprano's recent appearance in her home town of Meriden, Conn. The critic of that paper then went on to say: "Carmela Ponselle is more than a vocal artist. She has an uncanny knowledge of her public. She realizes the value of pictorial effects. Although tradition bars the introduction of the manners of the opera on the concert stage, Miss Ponselle defies precedent and uses enough histrionic characteristics to lend color and variety to her performance, much to the delight of her audience. A relief from the conventional backless, abbreviated evening gown the singer looked a picture in a long, bouffant gown of scarlet silk. . . . Her low, deep courtesy, as she acknowledged the plaudits of the audience as she entered, her sparkling eyes and gleaming smile, made a picture which an artist might have longed to reproduce."

Pupils of Mme. Herman Devries Active

Mme. Herman Devries scarcely needs the neighboring effulgence of her husband's fame for identification. One of the genuinely successful singing-teachers in the United States, Mme. Devries sees her work crowned in the public's recognition of her pupils. Helen Freund, who, as everyone knows, stepped from Mme. Devries' studio to a place vis-à-vis Mary Garden with the Civic Opera Association's Werther, has been thrice re-engaged by that management, and by Louis Eckstein, of Ravinia Opera, besides filling numerous concert engagements throughout the States. Miss Freund will have an important part in the Chicago production of d'Albert's *Tiefland*.

Edith Orens, who also made her debut, through Mme. Devries' sponsorship, with the Civic Opera Association, is now in Paris, preparing for operatic appearances in France, under the direction of Gabriel Grovlez, chef d'orchestre at Paris Opera. Many excellently trained voices from Mme. Devries' studio are heard in local and out-of-town churches, clubs, and in important cinema theaters. Says this practical and keenly-intelligent educator: "Get young singers something to do, as soon as they are ready, even if they must start humbly. Many great and noble singers have begun even less auspiciously!"

Mme. Devries, with her celebrated husband has recently returned from a long sojourn in Europe where they made many valuable and influential friendships in the concert and managerial world.

Curtis Uses Kranich & Bach

Through an over-sight, in the full page advertisement of Vera Curtis, which appeared in the last issue of the *MUSICAL*

COURIER, the fact that the soprano uses the Kranich & Bach piano was omitted.

CHICAGO OPERA

(Continued from page 5)

has often worried many a tenor—this especially in the last act. It may be that through the first two acts Marshall was nursing his strength, as in the final scene here and there he sang in true Marshall fashion. In the second act, especially in the Love Duet, Marshall's use of pianissimos made the scene less effective than it would have been otherwise, especially as the orchestra was given full sway. Thus, Marshall's singing was often inaudible. Then the popular tenor acted as though he were asleep or in a trance.

As a matter of record, one of the supers, an escort to King Mark, could not stand his king's long harangue and he had the misfortune to faint on the stage and had to be transported to the wings by his stronger brother officers.

The performance was under the direction of Giorgio Polacco. Under his baton we heard a symphonic poem and throughout the evening the orchestra played as though it were in a symphony hall instead of a theater devoted to opera. With Polacco the singers in Wagnerian operas are only part of the orchestral scheme. It may be the way they present these operas nowadays in Bayreuth. We are willing to confess that his reading was not the one of other conductors we recollect, such as Arturo Toscanini, Dr. Muck, Felix Mottl, Alfred Hertz and Pollak, yet they may all have been wrong and our musical director quite right. From an orchestral point of view, we enjoyed his Italian reading. It had great force.

RIGOLETTO, NOVEMBER 13 (MATINEE)

The Chicago climate often plays havoc with opera artists until they are acclimated, and to the intemperies of the weather is due the rather listless performance heard by a packed audience on Saturday afternoon. The orchestra and conductor Roberto Moranzoni, were really the features of the performance and even then Moranzoni had his hands full trying to make some of the singers follow his beat instead of following their demand. Bravo Moranzoni! Discipline those singers who drag tempos! Make them toe the mark, if, for nothing else than the good of the performance!

This being written, it must be stated that the debut of the Norwegian soprano, Eide Norena, justified her engagement by our company and though she did not take the house by storm, she pleased greatly by the beauty of her song and her charming personality. Norena has a big voice, of very pleasing tonal quality and clear in all registers. She probably will be a greater success in lyric roles, for, though she sang the florid music with all the agility demanded from a coloratura, the color of her voice indicates that she will be more at ease in lyric roles and it would not be at all surprising if she could sing some dramatic parts equally well.

Montesanto was the jester, Rigoletto. Here is a baritone who has probably sung the part with great success, as here and there he did remarkable things, especially in the third act, where he had many happy moments. His acting was that of a great artist, who should be heard again under better conditions in Rigoletto. He was suffering from a cold as we often heard him sneeze.

Charles Hackett was a handsome Duke of Mantua, a role in which he has been heard often and in which at his re-entry he met with the approval of his listeners. Lorna Doone Jackson who essayed for the first time with our company the role of Maddalena, is a routinized singer who should prove valuable to the company, especially when she understands the acoustics of the Auditorium and permits her lovely voice to be heard over the orchestra. She was inaudible for the most part, but when her voice came through it gave pleasure to the ear. Howard Preston was a weak Monterone and Conductor Moranzoni had to signal him that a faster tempo was demanded, especially in the first act. Florence Misgen made her debut as Countess Ceprano, a role so short as to necessitate the deferring of comment on this young soprano until further acquaintance.

It was a performance parallel to the weather—muggy, dull and only now and then interesting.

IL TROVATORE, NOVEMBER 13 (EVENING)

The first popular performance of the season was given to *Trovatore* for the debut of Louise Loring and for the second appearances of Florence Misgen and Aroldo Lindi. Henry G. Weber made his first performance at the conductor's desk. A review of his performance is deferred until next week.

RENE DEVRIES.

Zerffi Artist-Pupil in Radio Recital

Helen Baldwin, artist-pupil of William A. C. Zerffi, began a series of four radio recitals on November 8. These recitals will be given every Monday evening at 8 P. M. from Station WRNY, and will deal with the historical development of old English songs. Miss Baldwin will preface her program with a few remarks concerning the manner in which such recitals were given in the period when the songs were composed. The accompaniments for the series will be played by Mrs. Zerffi.

Bimboni's Winona Given in Portland

Between 3,000 and 4,000 people attended the first performance of Alberto Bimboni's *Winona* given by the American Grand Opera Company in Portland, Ore., on November 11. According to press reports, the opera was a great success and deserving of additional hearings. A detailed report of the performance will appear in next week's *MUSICAL COURIER*.

Williamson to Lecture

On November 24, at two p. m., John Finley Williamson, conductor of the Dayton Westminster Choir, will lecture on conducting and the methods employed with his choir, before the students of the Guilmaut Organ School.

Mrs. Edwin Franko Goldman Lectures

November 9, Mrs. Edwin Franko Goldman began two series of Talks on Music Dramas of Wagner, Hotel

Majestic, Ralph Leopold at the piano, the first being Tannhäuser. She explained each act, accompanied by the music, and a good crowd attended. Lohengrin was given November 16, Tristan and Isolde, Die Meistersinger and Parsifal following on successive Tuesday afternoons at three o'clock.

Hilda Gelling Estimates Activity in Her Studios

In a recent conversation with Hilda Grace Gelling, vocal teacher of New York, it became evident that she has very constructive ideas in regard to the instruction necessary to produce artists who will be well equipped to face the problems of a concert career. When asked how many stu-



Photo by Edwin F. Townsend

HILDA GRACE GELLING

dents she has this season, her reply, taking the form of another question, was: "Do you wish to know how many lessons I am giving, for that is my method of estimating activity in my studios?" Miss Gelling then supplemented the remark by explaining that every year she hopes to have fewer students in order that she may have more time energy and inspiration for each one of them. Her observation has been that home work on the part of many is "snatchy" and unprofitable. "Some merely take lessons," said Miss Gelling. "They do not know how to study. Yet one, two or even three lessons a week can not, except in isolated cases, produce a singer of worth, unless many hours are devoted to intelligent practice. If my plan works out as I believe it will, each student will spend at least two hours a day in my studios. Part of the time will be spent in observing the workings of other voices and personalities, with a view to creating or developing a keener appreciation for the causes which are responsible for the qualities of voice heard. Fewer pupils and guidance not teaching, surely must bring more satisfactory results."

N. Y. School of Music and Arts Concerts

At De Witt Clinton Hall, October 31, selected students from the New York School of Music and Arts, Rafle Leech Sterner, director, gave a concert in the Board of Education series. Those heard, in the order of their appearance, were Marion Stavrovsky, Anna De Cew, Marguerite Hitch, Gwilym Williams, Louise Lysaght, Margaret Noonan, Eunice Davis, Evan Williams, Georgia Jones and Arline Felker, with Alice Davis, accompanist. These young singers, pianists and violinists, gave "a rattling good concert," as a listener put it. Applause, long and loud, rewarded the various participants, and at the close director Sterner received felicitations on the musical product of his institution.

The 628th concert of the school was given at headquarters, November 4, beginning with twelve miscellaneous numbers, piano, vocal and violin, followed by a second section, noted as "Excerpts from Grand Operas"; this provided fine variety, and was much liked. Flora and Juliet Gross played a Spanish Dance with snap, and Evan Williams (not related to the deceased tenor) sang a love song with true tenor voice, alive with feeling. Anna DeCew knows how to draw singing tone from the piano, and Marguerite Hitch's fine voice and real expression were much applauded. Margaret Noonan showed good violin tone and style, and Marie Greenhalgh's pretty voice and personality were liked. Robert Leibing, pianist, plays with accuracy, musically, and with clean technique. Arline Felker Hoffman sang Chadwick and Bond songs (to Alice Davis' harp accompaniment), with artistic style and finish, and Benjamin Bevin'sky's playing of the Kreisler Siciliano and Rigaudon showed fluency and good taste.

Splendid duet singing was that of Marion Stavrovsky and Gwilym Williams, Sargeant's Watchman suiting them perfectly. Georgia Jones looks and sings beautifully, having both fine voice and poise. John Cavalier played Piano I in a two-piano arrangement of Godard's second concert waltz with his teacher, Professor Riesberg, showing brilliant qualities and great talent. The seven operatic excerpts were sung by singers named in the foregoing, serving to show their aptitude and emotional gifts; Eunice Davis' fine mezzo voice was heard in the aria from Samson and Dalila, and of the seven vocal numbers in Part I, six were by American composers, who have a good friend in President Sterner of the New York School of Music and Arts. Alice Davis, the efficient accompanist during the evening, closed the program with an organ solo, the march from Aida, and every seat was taken.

All solos were played and sung from memory, and applause showed the enjoyment of the large audience.

Cleveland's First Music Week

CLEVELAND, OHIO.—Music Week, a new and novel celebration in the life of the city, was held during the week of October 24, beginning with great co-operation in the way of the churches of Cleveland, all of which offered special musical programs in connection with their services. In the evening of the first day, the first Music of Many Lands concert was given by the Cleveland Orchestra at the Public Auditorium, with Nikolai Sokoloff conducting. Composers represented on the bill included Dvorak, Czubka, Gounod, Victor Herbert, Strauss, Wagner, Bruch and Tchaikovsky.

Monday was Radio Day when local musicians went on the air to spread the gospel of Music Week country-wide, and such organizations as the Philharmonic String Quartet, the Walla Zeller String Club, the music faculty of the Y. W. C. A., and a mixed chorus from the Wm. Taylor Son & Co., joined to make the program a success. Soloists on the same program included Francis Sadlier and Paul and Dora Flood.

Monday night there was the first of the series of concerts given by the Cleveland Chamber Music Society at Wade Park Manor. The Cleveland String Quartet gave the program, and it was the city's first opportunity to hear the new concertmaster of the symphony orchestra, Josef Fuchs, who plays first violin in the quartet. New also was Rudolph Ringwall, who is the second violin and a newcomer in the ranks of the orchestra. Victor de Gomez, cellist, and Carlton Cooley, viola, make up the quartet, which played Beethoven's Quartet No. 12 in E-flat major and Ravel's Quartet in F major.

Tuesday was known as Studio Day and teachers of the city gave programs in their respective studios.

Wednesday night there was an all-Cleveland program in the Public Auditorium. This concert, which was free to the public, was beyond all doubt a gala occasion. Nine distinct and separate choruses were heard, and Walter Logan's orchestra gave the program a rousing send-off. There was the Singers' Club, under the leadership of J. Van Dyke Miller; the women's chorus of the Fortnightly Club, under direction of Zoe Long Fouts (with solo by James A. McMahon); F. W. Stricker and his Greater Cleveland Lutheran Chorus, with Florence Wasson as soloist; the Orpheus Male Choir (winners of the recent Eisteddfod) with Charles D. Dawe directing; the United German Singers, J. Arthur Nusser, conductor, with solos by Janet Watts and Victor Zehender; the Polish Singing Society, with A. Matuzewski conducting and John Krice taking the solo; and Carl Tomassi in charge of both the Hungarian and Bohemian Singing Societies. The Mozart Club, a small group of colored men under the direction of Charles E. Frye, won great applause for their singing. In addition to all this, there were individual solos by Charlotte Ann Mehlinger, contralto; Sol Marcossion, violinist, and Vincent H. Percy, organist.

Thursday night there was the regular symphony concert by the Cleveland Orchestra at Masonic Hall. This time the new first violin, Josef Fuchs, was the soloist, playing the difficult Brahms D major concerto, and fairly bringing down the house with his agile and artistic playing. Mr. Sokoloff was in particularly joyous mood, and gave masterful interpretations of the Glazounoff Festival Overture, Borodin's Unfinished Symphony No. 3 and Schelling's exciting Victory Ball.

Friday was Hospital Day, when short musical programs were presented in the various hospitals of the city and a banquet for the workers of the cause followed at the Statler Hotel, with Victor Sincere acting as toastmaster. Later in the evening there was a faculty recital at the Institute of Music by Carlton Cooley, and Ruth Edward and Walter Scott of the piano department.

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The big parade of forty floats and several bands, scheduled to take place Saturday, had to be abandoned because of the heavy downpour that lasted virtually all day, and so the celebration ended with a program and reception Sunday afternoon at the studio of Mrs. E. C. T. Miller, chairman of Music Week. Members of Mrs. Miller's committee, all of whom helped immeasurably in promoting Music Week, were James H. Rogers, Wilson G. Smith, Mrs. Prentiss Hughes and Mrs. Martha B. Sanders. Dr. H. U. Maxwell was general manager of the movement.

Gertrude Tingley Sings at Stephens' Studio

Gertrude Tingley, mezzo-soprano, artist pupil of Percy Rector Stephens, gave a colorful recital of songs in Mr. Stephens' New York Studio on November 11. Miss Tingley's sensitively intelligent presentation of her exacting program ranging in point of time from Handel to the present makes



GERTRUDE TINGLEY

it evident that the singer has the qualities for artistic success—a beautiful voice perfectly trained, and personal charm and magnetism to an unusual degree. And despite the fact that her voice has the contralto timbre, it yet is capable of an exceedingly wide range of color and sensitiveness to mood. A group of Traditional Hebrew Fragments sung unaccompanied lent exotic air to the program, which in another sense was exotic—in that the artist clothed several old and familiar songs with a fresh raiment, so to speak, that bespeaks imagination and a feeling for dramatic intensity, qualities all too rare among recitalists. To use the language of instrumentalists, one felt that the artist's mastery of technic afforded her full scope for the display of genuine interpretive gifts and power to create mood. The highlights of the evening were undoubtedly Borde's Dansons la Gigue, in which she succeeded in creating a mood quite distinct from that of the piano accompaniment, and Fevrier's L'Intruse. An inconsequential encore at the end of the program revealed the artists' lighter vein of humor that was quite happy.

Miss Tingley is a leading singer and teacher in Boston, and in that city she repeated her program on November 13 in Jordan Hall, the scene of many of her Boston successes. In Boston she is an exponent of Stephens' teaching principles.

Tenor Stratton Engaged by Philharmonic

Charles Stratton, another successful artist-pupil of Adelaide Gescheidt, has been engaged to sing four performances in New York City with the New York Philharmonic Or-

chestra, and three others in Washington, Baltimore and Philadelphia. Mr. Stratton is rapidly gaining favor in recital, concert and oratorio. His voice is of full, rich, ringing quality, and he sings with authority and notable artistry.

ROCHESTER, N. Y.

ROCHESTER.—The Rochester Symphony opened its fourth season of Philharmonic Concerts on October 28, and, speaking of the program, Mr. Goossens informed this representative that while they would contain a certain proportion of novelties, there was no intention on his part to overload them with works of the modern school. Naturally he is in sympathy with that school, but feels it would be a mistake to give too many new and unfamiliar works. The Rochester Orchestra will nevertheless present at least a dozen salient examples of contemporary composition, including pieces by Stravinsky, Scriabin, Ravel, Schoenberg, and other modern lights. He sincerely believes that the orchestra had accomplished much in the three years of its existence, and had exceeded the most sanguine hopes of its founders and conductors. It was now, he asserted, able to bear comparison with other large orchestras outside New York.

The response of the people of Rochester had been most gratifying. During the previous year the average attendance at each Philharmonic concert was, roughly, 2,500 persons, which for a community of the size of Rochester was, he considered, something of which to be proud.

The concerts of the Little Symphony Orchestra, consisting of some twenty-two players, were also well attended, and gave opportunities for the presentation of some of the smaller classics of the French, English and other schools. Rochester, Mr. Goossens went on to say, is now exceptionally well endowed musically, thanks mainly to George Eastman, as in addition to the Philharmonic and Little Symphony concerts and opera performances there were also what are styled the Celebrities Series of concerts, which present operatic and concert artists of the front rank, and which are largely attended.

The Opera Department of the Eastman School of Music, of which he, Mr. Goossens, is musical director, works in conjunction with the Rochester Opera Company, which is strictly a community affair. It produces several standard operas each season, the stage director being Vladimir Rosing. The opening opera this season at the handsome and spacious Rochester Theater was Mozart's Il Seraglio, given its first American presentation on Monday, November 1.

Asked whether he was composing any new work, Mr. Goossens said that he had written incidental music for the new play by Margaret Kennedy and Basil Dean, The Constant Nymph, which had recently been produced with much success in London. He had composed this music on his last trip across the Atlantic. He had also practically completed the score of a new opera, Judith, the libretto of which was written by Arnold Bennett, distinguished novelist. He thought the book was dramatic and effective, and lent itself to musical treatment, although it was not written in orthodox or lyrical form. It was, in fact, strictly speaking a music drama, or it might be styled a drama with music. He expected that the work would be produced in London, and he was not without hope that it might be heard in New York, preferably at the Metropolitan Opera.

Etta Hamilton Morris' Pupils Busy

Recent engagements for pupils of Etta Hamilton Morris included: First Baptist Church, New York, Arthur F. Allie, baritone; St. Johns Episcopal, Hewlett, L. I., John Barr, tenor; Woodhaven Presbyterian Church, Dorothy Reims, contralto; Woodhaven M. E. Church, Frances Schlieper, contralto; St. Peter's Lutheran Church, Brooklyn, Hugo Reims, Jr., tenor; Flatbush Presbyterian Church, Herman C. Pantley, tenor. The registration at the Morris Studio is so large this season that Mrs. Morris is planning a teacher's class to enable advanced pupils to take charge of the work with beginners.

The Wednesday class in Rockville Center has many new applicants and the entire day is filled. The Philomela, under the direction of Etta Hamilton Morris, represented the choral clubs of Brooklyn and sang a program on Woman's Club Night at the Brooklyn Show given by the Chamber of Commerce. The club has taken in many new members and anticipates a very active season. As soloists for the two subscription concerts in the Opera House of the Brooklyn Academy, they have the exclusive appearances of Moriz Rosenthal on December 6, and Florence Macbeth on April 25.

As president of the Liberty District of the National Federation of Music Clubs and first vice-president of the State Federation, Mrs. Morris has just finished managing the Sesqui Contests for students musicians in both state and district. She will have entire charge of the Federation student contest and the Young Artist's Contests in March, 1927, with finals at the Chicago Biennial.

Yale Engages Mildred Dilling

Having recently returned from Europe, where she had unusual success, playing both on the Continent and in England, Mildred Dilling has been engaged by the Yale University School of Music, New Haven, Conn., as soloist with the New Haven Symphony Orchestra. Incidentally, Miss Dilling's popularity continues unabated as a leading exponent of harp playing in this country.

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From the Chicago Press of November 1st

Daily News: Laura Stroud, pianist, gave a recital of piano music at the Studebaker Theater, where a large audience listened to selections which ranged from Bach through Schumann, Debussy, Liszt, Rachmaninoff and Chopin. Especially in the second piece by Debussy did she catch the imaginative style of the number, playing it with much taste. The audience liked the young pianist and gave her much applause.—*Maurice Rosenfeld.*

Evening American: Miss Stroud is a serious and capable musician, playing with gratifying assurance, fine touch and understanding. Elegance and intelligence are other estimable qualities of her gift. She was very successful.—*Herman Deveries.*

Daily Journal: The Wisconsin pianist is as polished as any young musician who has claimed Chicago's applause in a number of years. An exceedingly graceful, easy and varied use of the keyboard.—*Eugene Stinson.*

Evening Post: Miss Stroud is an attractive young player. She plays with easy grace and a certain modesty most becoming. The tone was always good with variety of shading to follow the mood, and her technic was clean. She brought out the meaning of the music as it appealed to her with pleasing simplicity. Made a pleasing impression as of one with genuineness in her.—*Karleton Hackett.*

Herald-Examiner: At the Studebaker Laura Stroud began a career which Mr. Friedberg is ending. She, too, played Chopin, in a tasteful manner. . . . She has much personal charm.—*Glenn Dillard Gunn.*

Tribune: Laura Stroud, playing a comprehensive program . . . played with considerable flair.—*Hazel Moore.*

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December 14th—Aurora, Illinois
December 15th—Waukesha, Wisconsin

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BOSTON

MASON TO OPEN PEOPLE'S SYMPHONY SEASON, NOVEMBER 28

BOSTON.—News comes from the People's Symphony Orchestra, in the form of an announcement, to the effect that its season will begin on Sunday afternoon, November 28, to continue thereafter presumably for the customary twenty weeks. This season the People's Symphony wisely returns up-town, to Jordan Hall; and, also wisely, its musical destinies will again be shaped by Stuart Mason who enjoyed notable success as conductor last year. The personnel of the organization remains essentially unchanged, and the prices continue at twenty-five and fifty cents.

The statement reads as follows: "The management of the People's Symphony Orchestra announces that its seventh season of concerts will be given in Jordan Hall commencing Sunday, November 28, with Stuart Mason conducting. A large majority of the personnel of the orchestra will be the men who were included in its membership last season or during previous seasons. These men are willing and eager to perpetuate the plan and principles under which the orchestra was originally organized: namely, of affording to music-loving people of moderate means an opportunity of hearing the best orchestral music at nominal prices of admission. The scale of prices will be the same as formerly, fifty cents for the best seats and twenty-five cents for less desirable locations.

"It is to be remembered that the concerts of the People's Symphony Orchestra are in no sense a competitive nor a commercial enterprise. The members realize that the box office receipts will hardly more than pay expenses, and they therefore rely on the subscriptions of the public for their remuneration. The average compensation which the members of the orchestra have received during the past six years has been \$5.25 a concert including the three required re-



STUART MASON

hearsals. The established rate of payment for such employment is \$23.

But the appreciation of their generous work in the cause of musical education by the press and the public encourage them to continue with the confident expectation that the public subscriptions will ultimately amount to such a sum as will materially diminish the financial sacrifice which they are making."

HARRISON POTTER REPEATS SUCCESS

Harrison Potter, pianist, gave his annual Boston recital October 28 in Jordan Hall, and as usual he put together a program that was unbacked and well-varied. Opening with three pieces by Scarlatti, he proceeded to the Sonata, op. 7, of Beethoven and five numbers from Chopin. There followed novel items by Toch, Slavenski, Griffes and Goossens, as well as pieces by Brahms, Schumann, and Liszt. In his playing of this interesting program Mr. Potter proved anew his uncommon gifts—technical, musical, interpretative. His tone is invariably of lovely quality and he has a notable command of shading. He plays, moreover, with a fine feeling for musical design and poetic values. An audience of large size was keenly appreciative.

NAOMI HEWITT PLEASES IN RECITAL

Naomi Hewitt, cellist, made her first appearance here in public, October 28, at the Copley Plaza Hotel. Ably assisted by the admirable accompaniments of Arthur Fiedler, Miss Hewitt displayed a praiseworthy degree of technical competence, a tone generally firm and warm, good sense of rhythm and musical intelligence in a program that comprised the concerto in A minor of Saint-Saëns, Popper's Tarantelle and Hungarian Rhapsody, and pieces by Chadwick, Debussy, Kreisler, and Bach.

CLAUDINE LEEVE VIA WEEI

Claudine Leeve, soprano of this city, took an important part in the program that was broadcasted from WEEI, October 21, to celebrate the anniversary of the incandescent lamp. Mme. Leeve was assisted by Arthur Fiedler's popular trio of Boston Symphony musicians. Addresses were delivered by Charles L. Edgar, president of the Edison Electric Illuminating Company of Boston, and H. I. Harriman, president of the New England Power Company.

DOROTHY GEORGE GIVES PLEASURE IN RECITAL

Dorothy George, mezzo soprano, from the studio of Arthur Wilson, gave a recital, October 26, in Jordan Hall. Miss George is to be commended for her interesting selection of pieces, drawn largely from contemporary composers. Two Scottish songs arranged by Respighi two pieces by Luzzatti, Wagner's *Schmerzen und Traume*, Schöenberg's *Abschied*, and pieces by Strauss, Rachmaninoff, Gibbs, Chaloff, Zardo, Chabrier, Vuillermoz, and Fauré made up her refreshingly



DOROTHY GEORGE

unconventional program. Miss George offered ample proof that she advances steadily as an artist. Her voice is naturally of agreeable quality and she directs it with musical intelligence of a high order. Of perhaps greater importance is her marked ability for sensing and transmitting the dramatic and emotional import of text and music.

BRUCE SIMONDS IN RECITAL

Bruce Simonds, pianist, gave a recital October 27, at Jordan Hall. He was heard in a well diversified program that included the F major sonata of Mozart and numbers from Bach, Medtner, Ravel, Brahms, and Chopin. Mr. Simonds repeated the success that he has had here on previous occasions, thanks to a genuine musical feeling and to his infallible taste as an interpreter. He was heard with evident pleasure by an audience of good size.

EVA STARK PLEASES IN RECITAL

Eva Stark, a fifteen-year-old violinist, from the studio of Nikolai Kassmann, who was in turn a pupil of Auer, made her debut October 27, in Steinert Hall. With the altogether admirable assistance of Nikolai Slonimsky, pianist and accompanist, Miss Stark played the sonata in D major, op. 122 No. 1, of Beethoven, a concerto in E minor of J. Couperin, and pieces labelled Ernest Bloch, Bizet-Kassmann, Pugnani-Kreisler, Bach, and Wieniawski. The young violinist proved herself the possessor of a highly serviceable technic; indeed it might fairly be called remarkable. One hardly expects great powers of interpretation from a girl of fifteen; yet it was possible to discover qualities of imagination and genuine musical feeling that ought to take her far in this direction. Her freedom from affectation and charming stage presence helped create a favorable impression on her large audience, and many recalls were in order.

DONALD FRANCIS TOVEY IN RECITAL

Donald Francis Tovey, English pianist, gave a recital, October 30, in Jordan Hall. A program drawn from Bach, Beethoven, Brahms, Scriabin, Debussy, and Wagner-Liszt gave him opportunity to reveal again his sterling qualities as pianist and musician. His audience was, as usual, warmly appreciative both of his admirable playing and interesting comments.

RUSSIAN SYMPHONIC CHOIR

The Russian Symphonic Choir, under the expert leadership of Basile Kibalchich, gave a concert, October 25, in Symphony Hall. The program was divided into three parts: Sacred music by Glinka, Tchesnokov, Cheremetiev, Gretchaninov, Arhangelsky, Lvovsky; Classical music, by Beethoven, Rubinstein, Dargomyzhski, Borodin, Rimsky-Korsakov, Ippolitov-Ivanov; folk songs by Woodford-Finden, Nikolsky, Liadov and arrangements by Stupnitsky and Kibalchich.

Mr. Kibalchich and his excellent choir repeated the success which they had here a year ago. The voices, especially those of the men, are of remarkably fine quality and they blend like the various choirs of a good orchestra. They have achieved extraordinary precision, splendid command of nuances, and dramatic power of a highly convincing nature.

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IN FALLING TWILIGHT40
(Grade 2-4)	
By LESLIE LOTH	

CLAYTON F. SUMMY CO.
Publishers

429 South Wabash Ave., Chicago, Ill.

An audience of large size gave them an enthusiastic reception.

LEGINSKA WITH N. Y. STRING QUARTET

The New York String Quartet gave a recital here, October 23, at Jordan Hall. They played Haydn's quartet in G minor, Beethoven's quartet in F minor, op. 95, and, with Ethel Leginska, as pianist, the quintet in E flat major of Schumann. This, their third local concert, reveals them as a chamber music ensemble of the highest rank. On their first appearance here three seasons ago one was struck immediately with the sincerity and vigor of their musical speech, which occasionally outstripped their collective technical competence. But they have now worked together long enough to give them a superlative degree of euphony and balance that, combined with their warmth of expression, make their interpretations highly enjoyable. Miss Leginska merits warm praise for her excellent playing of the piano part in the Schumann and for the nice balance which she succeeded in maintaining during the performance. There was enthusiastic applause for all concerned.

J. C.

National Opera Club Matinee

Baroness von Klenner introduced Mrs. Joseph Gutman as chairman of the day, devoted to Italian Opera at The National Opera Club matinee at the Waldorf-Astoria, November 11. The program began with Caro Nome, sung by Helene Adler in brilliant fashion; sister of Clarence Adler, the pianist, she too brings credit to the family name. Pauline Helen Hughes followed with the Alleluia movement from Respighi's violin concerto, played with good style, and followed by an encore, Gaetano Luzzaro, Italian baritone, sang and declaimed the Credo (Otello) with power and a fine high F. Hilda Deighton, contralto with a rich voice, showed herself a sincere artist in the aria from Gioconda, her truth of expression bringing its reward in warm applause. Alphonso Romero, a temperamental and able tenor, exhibited in a first singing at this club of the aria from Turandot, to which president von Klenner called particular attention. Additional soprano solos by Miss Adler, and the Rigoletto quartet, closed the program of music.

Fluent, full of suggestive information, with wealth of detail, was the talk on Italian Opera by Herman Epstein; he sketched old-time performances, spoke of Gluck, named Leoncavallo and Puccini as culmination, and held his listeners' attention, well deserving Mme. von Klenner's compliments as well as the general applause.

President von Klenner, of course, spoke in detail of the gratifying artistic and financial success of the club's special performance of Rigoletto, at the Metropolitan Opera House the preceding afternoon, which resulted in establishing the \$1,000 cash fund to be awarded next year for the best operatic female voice. She mentioned the big three-opera performance under the club's auspices at the Manhattan Opera House on a February blizzard-day in 1916, as the first success; named this week's Rigoletto as the second, and ventured prophecy of a 1927 similar and still greater success at the Metropolitan. Then she introduced Mrs. E. H. Cahill, chairman, and Mary Allen, treasurer, who told in delightful fashion of many interesting and humorous details connected with the Rigoletto sale and success. Presi-

dent von Klenner also read copies of telegrams received from Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, appointing Mme. von Klenner honorary Chairman of Opera, from the Board of Directors of the Federation, and from Ilse Maud Ilse, of the National Hospital Music Association. "We are to-day all so happy," said Mme. von Klenner, "now let us bring in more members."

November 16 a musico-social evening was given at the Women's Professional League, when music of Czechoslovakia was heard, with distinguished speakers and guests.

CONCERT ANNOUNCEMENTS

November 18—New York Symphony Orchestra, afternoon, Carnegie Hall; Artistic Mornings, Plaza Hotel; Harlem Philharmonic Society, morning, Waldorf-Astoria.

November 19—Biltmore Friday Morning Musicale.

November 20—Josef Hofmann, piano, afternoon, Carnegie Hall; Freiheit Singing Society, evening, Carnegie Hall; Georgia Hazlett, song, afternoon, Aeolian Hall; Harriet Van Emden, song, evening, Aeolian Hall; Esther Dale and Albert Spalding, afternoon, Hotel Roosevelt; Heckscher Foundation Orchestra, children's concert, afternoon, Children's Theater.

November 21—Philharmonic Orchestra, afternoon, Carnegie Hall; Benno Moiseiwitsch, piano, afternoon, Aeolian Hall; J. Rosamond Johnson and Taylor Gordon, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium. Charles Massinger, song recital, afternoon, Chickering Hall.

November 22—Ralph Leopold, piano, evening, Aeolian Hall; Beethoven Association, evening, Town Hall.

November 23—Dayton Westminster Choir, evening, Carnegie Hall; Joseph Sziget, violin, evening, Aeolian Hall; Mrs. Edwin Franko Goldman, music dramatique, afternoon, Majestic Hotel.

November 24—Philharmonic Orchestra, evening, Carnegie Hall; Frances Berkova, violin, evening, Aeolian Hall.

November 25—Boston Symphony Orchestra, evening, Carnegie Hall; Columbia University Glee Club, evening, Town Hall.

November 26—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall.

November 27—Symphony Concert for Children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall.

November 28—Philharmonic Orchestra, evening, Carnegie Hall; Florence Leffert, song, evening, Aeolian Hall; Tipica Orchestra of Mexico, afternoon, Town Hall; League of Composers, evening, Town Hall.

November 29—John McCormack, afternoon, Carnegie Hall; Bruce Simonds, piano, afternoon, Aeolian Hall; International Composers' Guild, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.

November 29—Marmen Dancers, evening, Carnegie Hall; Evsei Belousoff, cello, evening, Aeolian Hall; Anna Harris, song, evening, Town Hall.

November 30—Philadelphia Orchestra, evening, Carnegie Hall; Merle Robertson, piano, evening, Aeolian Hall; Mrs. Edwin Franko Goldman, afternoon, Majestic Hotel.

Sophia Cehanovska's Artists at Metropolitan

Sophia Cehanovska, Russian opera artist and voice teacher, is well established in New York, where her son, George Cehanovsky, is a new member of the Metropolitan Opera Company. He made his debut as Kothner in Die Meistersinger, November 13, and this week is singing principal parts in Turandot, Andrea Chenier, I Pagliacci, and appearing as soloist at the Sunday night concert, November 21. Thalia Sabanieva is another pupil, who is now in her third season at the Metropolitan; Mme. Cehanovska's daughter, Vera Bourago, is prima donna of the Belgrade Imperial Opera,



ESTHER DALE,

sofrano, who is scheduled to appear at the Hotel Roosevelt Musicale on November 20. The series is given under the direction of Beckhard & MacFarlane, Inc.

and all three singers studied exclusively with this teacher, who has many promising young American voices in charge.

\$1500 for Music for an Infantry Marching Song

Believing that the Infantryman of the American Army should have a rousing march song, a song that will express the spirit of the doughboy, who forms the backbone of the fighting forces of the country, the Infantry Journal, official publication of the United States Infantry Association of Washington, announces a contest for the music suitable for that song with a cash prize of \$1,500 to the winner. The Infantryman of our Army has never had a truly representative marching song, one that he could call his own. He needs such a song, and the association of Infantry officers has arranged for this contest to stimulate its production.

The American doughboy's history is the history of the Army. The pages of the nation's peace-time and the wartime record of accomplishments are full of the glowing accounts of his deeds. His spirit of devotion to country, his vigor and enthusiasm, need to be set to music so that the doughboy of today and of tomorrow can put forth in song the traditional glories of this principal branch of the country's military service. A song is wanted that any man can sing or shout; one that will thrill him to the marrow; a marching song that will carry him along under the load of his pack as he swings along bent on missions for the honor of his country. No music for an anthem or a hymn is wanted, but music with vigor and pep, suitable for a marching song.

It is hoped that the best-talented song writers of the country will assist in this commendable endeavor. The contest opened November 1 and closes July 1, 1927. Further details may be obtained from the Infantry Journal, Washington, D. C.

ONLY A FEW WEEKS OLD—AND THIS IS WHAT THEY SAY ABOUT

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by

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LOTTA MADDEN—In concert and oratorio
CHARLES MASSINGER—Concert Tenor
SIGURD NILSEN—Famous "Viking" basso of concert and opera
FLORENCE OTIS—Noted soprano and teacher
DOUGLAS STANBURY—Formerly Chicago Opera Co.
CYRENA VAN GORDON—Contralto Chicago Opera Co.
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"Just the kind of song that audiences like. Am sure it will be a great success."

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Weekly Review of the World's Music

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ALVIN L. SCHMOERGER, General Manager
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OFFICES

CHICAGO HEADQUARTERS—JANUARY COX, 820 to 830 Orchestra Building, 330 South Michigan Ave., Chicago. Telephone, Harrison 6116.

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Even superstitious artists rather would have thirteen recalls than less.

Among the world's most famous strings of pearls are the coloratura tones with which Mme. Galli-Curci dazzles her hearers.

Apropos, Wagner, always in advance, sponsored the original lady swimmers, when he gave his Rhine Maidens to the world.

Someone points out the hardness of the press agents of today, and adds: "The proof is, that only one lie killed Ananias."

Musicians never should forget the meaningful words of Pliny: "Envy always inspires conscious inferiority wherever it resides."

Maybe the only way to render a Wagner cycle really popular among our male Babbitts, is to make a World's Series of the performances.

It is a malicious lie, this rumor that the concert "dead-heads" are forming a union for the purpose of exacting taxicab fare with each free ticket.

Lawrence Gilman, as revealed in a recent issue of the Sunday Tribune, has discovered that the modern Intelligentsia of Germany no longer is interested in Wagner. Somehow, one feels that Wagner will survive the slight.

The Bohemians, New York's famous club of musicians, is going to celebrate its twentieth anniversary on December 19 with a dinner to Harold Bauer and Ossip Gabrilowitsch. The total net profits from the dinner will go to the Musicians' Foundation, to be of direct assistance to musicians in need.

Manager D. F. McSweeney, on the road with John McCormack, writes us that he learned from an editorial in the Decatur (Illinois) Herald that the concert business has been shot to bits. D. F. says that he would believe it sooner if McCormack had not sung to 5,000 people in Kansas City three nights before and to 6,000 in Urbana the previous evening, the size of the crowd in both cases being limited only by the capacity of the auditorium. "By the way," he adds, "Lloyd Morey and his associates at the Uni-

versity of Illinois (Urbana) are doing what I consider the finest work for musical culture among the universities of America."

A New York critic's winter week: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, concerts and opera. Sunday, more concerts.

C. M. Tremaine, secretary to the National Music Week Committee, communicates the results of an inquiry recently sent to all communities which observed Music Week this year in regard to a change of date for Music Week. Up to the end of October the committee had heard from 558 different cities and towns. Four hundred and eighty voted for the retention of the present dates in May. In other words, the Mays have it.

According to the Vienna papers, Director Schalk and General Director Schneiderhans have engaged a young society lady of Vienna to sing the leading role in the forthcoming premiere of Verdi's La Forza del Destino at the Staatsoper, on the condition that the wealthy lady guarantees a sum equal to four sold-out performances. The secret agreement has leaked out and found its way into the Vienna press, seemingly through the discontent of Maria Németh, Hungarian soprano of the Vienna Opera, who was originally cast for the role.

Grateful for their own successes, two young American prima donnas who have come into prominence in the last season or two are spending a portion of their earnings to make it easy for others, situated as they were, also to win success. A young tenor from Kansas City is already in New York, to study with Alessandro Bonci, as first holder of the scholarship which Marion Talley founded a few weeks ago; and a young woman from Little Rock, Arkansas, Mary Lewis' native city, has been sent by Miss Lewis to New York to study with her own teacher, William Thorne.

Stephen Townsend, whom we recall first as a concert baritone, and a very fine one, has taught for many years in Boston and a few years ago added a New York studio to his activities, at the same time taking the position of chorus master of the Friends of Music. After the recent performance here of the Beethoven Mass by the Friends, W. J. Henderson, Dean of the New York critics, quickly discerned where credit belonged and wrote in the Sun: "The honors of last night's concert easily went to the chorus and most of the glory to Stephen Townsend, the chorus trainer." These be words of truth.

On Sunday afternoon, December 12, at Town Hall the most beautiful Christmas sermon which New York will hear is going to be preached. The preachers will be the English Singers in a program of old English Christmas carols. It is a sign of the artistic conscience of these artists that they remain in Town Hall, which was sold out to overflowing at their last concert. They could easily sell out Carnegie Hall but it is too big for their delicate and exquisite art to be properly heard. So they stay at Town Hall. Good advice to all who wish to listen to this beautiful sermon: visit the box office early.

Those who hear Turandot at the Metropolitan, remembering the very lukewarm notices of Puccini's score that came out of his native Italy after the first production at La Scala last spring, will be agreeably surprised upon hearing the music. While it is perfectly true that Puccini's inspiration did not bring forth the potent and pregnant themes of his early works, there are several good airs in Puccini style, there is even more typically Puccinesque color and, most important of all, there is that supreme feeling for stage effectiveness which enabled him to make something interesting and important out of scenes that would have been merely dull in the hands of a composer less adept at writing for the stage.

In this day of a more or less stereotyped straight recital program, the afternoon of music and poetry given recently at Town Hall by the distinguished English actress, Violet Kemble Cooper, and Victor Wittgenstein, pianist and lecturer, came as a delightful innovation to the blasé recital goer. Both of them artists in their own right, their combined talents provided a novelty of sheer artistic pleasure that should find a welcome place in the concert field. Following their New York appearance, Miss Cooper and Mr. Wittgenstein had flattering offers from various parts of the country for a similar recital, but these they were obliged to refuse owing to their present engagements. Miss Cooper is playing to large houses in On Approval, of which she is the star, and which is

TRAIN THE EMOTIONS!

Emil Enna, in the Portland (Ore.) News, writes many interesting and informative editorials. A recent one is entitled A Demand for Music. It introduces itself with a news despatch from Chicago: "A campaign against musical ignorance among college presidents is one of the suggestions brought back by Jerome Swinford, the concert baritone, after a season of recitals in leading colleges and universities. The presidents of colleges do not, as a rule, favor the inclusion of music as a part of the general scheme of education, says Swinford. The reason for this, he explains, seems to lie in their ignorance and inexperience regarding its cultural value, as well as their feeling that music is a mere language of the emotions and hence impractical, effeminate and non-intellectual. Yet it is undoubtedly true that the study of music, seriously undertaken, tends to make college students more thorough in all their studies, more persistent and better able to cope with their difficulties. It improves their memory, speeds up their thinking and gives them ability to grasp ideas readily."

Upon this Mr. Enna makes the comment that it is a proven fact that American youth is suffering from over-intellectualism. He adds that the years at college are most advantageous, productive, necessary, but if over-stimulation of practical subjects demand undivided attention, a Beethoven or Chopin may be lost to the world and such a loss would be tragic.

Probably. But it would be much more to the point to send our Beethovens and Chopins to the conservatories and keep them away from colleges and universities altogether. It is doubtful if they ought even to go to high school. At all events, it makes very little difference what a musician knows besides music if he only knows enough music.

Oh, it's easy to argue the contrary. It's easy to point to some of the great masters who started out as chemists or lawyers and had college educations. But that has rarely been true of virtuosi. It has rarely been true even of good orchestra material.

Also, one may seriously question the statement that music is refining, that it has "cultural value" whatever that may mean, that it makes students more thorough, more persistent, improves their memories, and so on. Those statements have been made ad nauseam in recent years in America, mostly by people who show by their attitude that they are lacking in true scientific exactness. The true scientist never makes a statement until he has proved it; and who has proved these things about music? And how have they been proved?

An intimate association through many, many (too many, alas!) years with musicians of all sorts—from the biggest to the smallest—has convinced us that their characters and attributes are just as various and divergent as the rest of humanity. If music were the moulding factor it is said to be, musicians would show similarities. They do not. A musician who is a cultured gentleman is so because he comes from a cultured family or has had—perhaps through his artistic success—associations which have given him culture. A musician who is as ordinary as a resident of the slums—and there are many such—is thus simply because he comes from that class. As musicians they may be magnificent, but otherwise they are just as common as they were born except that, wearing a dress suit every night and living in first class hotels, they do get some outward poise that might not have come at home—so would anybody, whether he had the cultural refining influences of music or not.

We get a bit weary of these attempts to foist music upon the American student public in the guise of something which it is not. It is, next to religion, the greatest thing in the world because, like religion, it trains the emotional side of man, the side which college presidents, apparently, value so little.

destined to run a long time, and Mr. Wittgenstein is booked for many recitals, as well as lecture recitals which are a prominent feature of his work this season. It is hoped that they will continue these recitals of music and poetry on a larger scale. Congratulations to them for presenting the public with something new, and at the same time something based upon a very high standard.

VARIATIONS

By the Editor-in-Chief

A thought which half frightens, half encourages us, is that personally we seem to be bridging the mental and artistic gulf which so persistently separated us from the Promised Land of modernistic musical delights.

Our case appeared to be singularly obstinate, and almost hopeless. We believe that we held out as long as anybody, in applying to music, Pope's literary admonition:

"In words, as fashions, the same rule will hold;
Alike fantastic, if too new, or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside."

The first realization of our turn for the better (is it a turn for the better?) came at the matinee of piano concertos which Ernest Schelling gave recently, with the Philharmonic Orchestra and Willem Mengelberg.

Until we walked into Carnegie Hall on that occasion we had remained steadfast in our admiration for every page of Chopin; most of those by Tschai-kowsky and Liszt, and many by Mendelssohn, Grieg, Jensen, Henselt, Moszkowski, Raff, and Saint-Saëns.

We might have been defined, in fact, as possibly the last straggler in the hindmost ranks of the belated Romanticists.

One of our pet pieces for years was Chopin's concerto in F minor, and we remember how shocked our sensibilities, when Richard Burmeister, the pianist, had dared to commit the sacrilege of violating its sacred pages by "modernizing" the solo and orchestral writing of our revered hero, Chopin.

Treasured in our memory, too, were the performances of De Pachmann and Paderewski. (his debut in America) in the F minor concerto; De Pachmann's febrile, delicate, hot-house, languorously sensuous; Paderewski's, poetical, passionate, perfervid.

Schelling was playing the first movement as we came into the hall last week, prepared to lose ourselves in complete and honeyed enjoyment.

But immediately there was something wrong, even though Schelling's performance was all right. He mastered the filigreed technical tracery brilliantly, his style was sympathetic and engaging, and the orchestra and Mengelberg supported the player with helpful regard.

Then it was that the devastating admissions forced themselves upon us. Our thoughts ran panically: "Chopin old-fashioned—the F minor concerto paled, faded, outmoded—the once fascinating cadenzas trivial, inappropriate, ineffective—the pathos sniffily and bleared—the passage-work beginning to sound like Hummel—the orchestration tinny and ridiculous—the whole thing sickly, over-performed, over-sentimentalized, like the atmosphere in which Chopin wrote his F minor concerto, petted by the princesses of Poland, and dreaming of the days to come when he might be the pampered playboy of the grand dames in Paris."

Sadly we listened to the one lasting flareup of genius in the F minor concerto, the great dramatic recitatives, in the slow movement, and then with a throb of real and gentle regret, realized that never again would we be deeply stirred and thrilled by this music which once we had enshrined in our heart with so much emotion and love.

Has Chopin lost us, or have the modernists got us? We shall watch, and wait, and see.

Not that we wouldn't, however, walk far to hear Friedman, Schelling, or Orloff in the Chopin etudes; Novaes in the nocturnes or valse; Paderewski in the mazurkas; Godowsky or Hofmann in the B flat minor sonata; Gabrilowitsch or Bauer in the ballades or impromptus; and Rosenthal in the C sharp minor scherzo, B major sonata, and—the E minor concerto!

Another work that we adored in our youth was the opera Mignon. We even put in hours of work in learning its Polonaise, transcribed brilliantly for the piano by the ill-fated Alfred Pease, one of the most gifted of American keyboard artists. Mignon is to be revived this winter at the Metropolitan, and we are awaiting it expectantly, to see if another of our juvenile illusions has marched out with the many others already lost in the irretraceable distances.

Is Mignon, by Ambroise Thomas, an unduly neglected opera? It contains much lovely music and many opportunities for the singers, even though the libretto is somewhat weak. But of what importance

is that, in grand opera? Léon Achard, the late French tenor, told the Paris Gaulois that De Saint-Georges, the librettist of Mignon, had first offered his book to Meyerbeer before it was finally decided that Thomas should set the story to music. Achard, who created the part of Wilhelm Meister, says that Meyerbeer, the German, was well acquainted with Goethe's Wilhelm Meister, and at first was "afire and aflame with the idea of making an opera of the work." Suddenly Meyerbeer changed his mind, however, and returned the libretto. When Ritt, the director of the Opéra, asked for an explanation, Meyerbeer, according to Achard, said: "Why do I not compose 'Mignon'? . . . Because if I did I could never again dare to go to Berlin! The idea of laying violent hands on Goethe and mutilating him! My countrymen would stone my home, burn my carriage and murder my wife. . . . No, thank you!"

At Smith has abandoned his "East Side, West Side" song temporarily in favor of that old fashioned melody "Maggie, the Cows Are in the Clover."—*New York Sun*.

"Is the pianoforte recital doomed?" asks a Manchester, England, journal. It has ceased long ago. Nowadays we have piano recitals.

Do you remember my telling you last week about Ursula Greville's friend, who caught that critic and editor reading a new musical book and remarked: "Do book reviewers really read the books they write about?"

James G. Huneker seemed to live up to the estimate of Miss Greville's friend, as he reviewed hundreds of books in the MUSICAL COURIER when he worked on this paper for fifteen years, and never did more than skim and skip through their pages, turning only over detached passages here and there which arrested his eye. Nevertheless, a book review by Huneker always was highly informing and stimulating. He had a tremendous versatility, marvelously quick power of assimilation, and keen intuitive and appreciative perceptions. His critical methods were his own, and for others to follow them, usually proved fatal.

While still reflecting in a literary way on the subject of critics, we came across Alfred Human's breezy magazine, *Singing*, in which an essay contest is being conducted on the subject of "How I Would Spend \$15,000,000 For Music in America." Personally, after raising the pay of the music critics, we would expend the remaining \$80 for comfortable lounging chairs in the pressroom of the Metropolitan Opera House.

And, by the way, Clarence Lucas, critic, and Paris coadjutor of the MUSICAL COURIER, is just finishing his second novel. He writes to us: "In this work I speak of music occasionally. Wonder of wonders! All the technical terms are correct! Does that injure my chances as a successful novelist?"

France and Germany now are intimate friends, and full of mutual compliments. It is rumored that the Germans are to refer hereafter to Jean Brahms; and the French, to Karl Gounod.

Add to our nation's great and revered artists: Gene Tunney.

To compare the receipts of the gladiatorial encounter at Philadelphia recently with the problem-

TUNING IN WITH EUROPE

What are we heading for? According to those who are in the know we are going straight for a revival of romanticism. "Revival," perhaps, is hardly the word, for the new romanticism is going to be a very different thing from the old. The old romanticism was an effort to create poetry—art—out of an imaginary life, an emotional reaction to a fabled paradise—to a world that might be or has been, a state of mind in which vague longings, unfulfilled dreams, "ideals" had a determining part. The new romanticism, on the other hand, is to derive its inspiration from realities, from the world as it is, from the excitations and the movement of life itself. In other words, it is going to be objective rather than sub-

jective, dynamic rather than reflective. So its apostles say.

The song of the dollar is being heard distinctly in Europe during our current concert season, even without the assistance of radio. It is a siren song, and will lure many more musical performers to this country. They should be careful, however, lest the luring Lorelei wreck them.

Mana-Zucca, composer, singer, pianist, and photographer, and Rudolph Ganz, composer, pianist, conductor and raconteur, met at the MUSICAL COURIER offices not long ago, and were seen in conversation with Frank Patterson, composer, author, theorist, and critic, and H. O. Osgood, composer, critic, writer, and tennis player.

Karl K. Kitchen tells this one in his artful and anecdotal Evening World column of recent date:

As an illustration of how a bon mot may save a tense situation, one of George Hassell's may be cited. The actors and actresses in "Countess Maritza" look forward each night to Hassell's newest wise crack and actually leave their dressing rooms for the wings when he takes the stage.

At a recent performance of the operetta, Yvonne d'Arlé lost her footing on the stage and tumbled into the orchestra pit. Although she bounded right back and continued with her lines, most of the cast seemed too thunderstruck to move.

Then Hassell relieved the tension by strolling forth to remark casually, "Yvonne, you're lucky if the Equity Association doesn't fine you sixty dollars for leaving the stage without permission."

Applause, no matter how loud or how long, is not any more regarded as a sign of success at concert and operatic entertainments, for claque, whether paid or consisting of friends and partisans, has rendered nil the value of all such demonstrations. Sometimes friends, neighbors, fellow townsmen, pupils, and organized bodies of young students, are able to make very much and greatly misleading noise at an opera house.

The latest novelty in music is "costume recitals" over the radio. At least, so an announcement received last week informed us in all earnestness.

If Berlioz, Liszt, Wagner, and Chopin, the musical revolutionaries of old, were living now, they probably would meet the same opposition and other difficulties they encountered then.

"The Yale scientist," says the Sun of October 16, "who regretfully announces that mankind has made no cultural advance in 3,000 years, discloses a distressing lack of respect for jazz distributed by radio."

J. P. F. writes irreverently: "I wonder whether the current saying, 'It won't be long now,' refers to the hair of pianists. Do you remember when they used to wear those bunches of noodles hanging around their ears and over their coat collars? Answer 'yes' or 'no.' Well then, yes."

Wrong notes played or sung in musical performances now have a real value, if preserved and used as motifs in modernistic compositions.

Bad news. The Kaiser may return to Germany; and in that event, doubtless he will revive Dr. Muck's title of Kaiserlich-königlicher-preussischer-general-musikdirektor.

LEONARD LIEBLING.

jective, dynamic rather than reflective. So its apostles say.

There are, for instance, two writers in the *Revue musicale*, who wax enthusiastic about the "romanticism of jazz." Thus: "A new romanticism appears. It is not that of transported violinists, nor of tender ladies afflicted with infantile diseases at the grand piano, nor of female singers who toss shreds of their souls heavenward, like lyric postillions." No, it is the "pure dynamic" which might "set a steel mill going." And again: "It is life. It is art. It is rapture of sounds and noises. It is the animal joy of supple movements. It is the melancholy of passions. It is we of today."

Then again, we have the "romanticism of the machine"—the "Maschinenromantik" to which a Ger-

man art magazine devotes a whole number, as, also a German musical review published in Prague. It begins by quoting Van de Velde, who says: "One must have felt, deeply, the sincere, commanding beauty of the single parts of machines—these gigantic machines which charge accumulators with a solemn sacred gesture—if one would feel the divine harmony and the perfect rhythm of the Parthenon." The same engine-like grouping of parts the editor, Dr. Steinhard, professes to see in the works of Schönberg, in Stravinsky's new piano sonata, in Hindemith's concerto for orchestra, and in many other contemporary manifestations of art. And one of his contributors goes into ecstasies over George Antheil and his "Aeroplane Sonata." Antheil, so it would seem, is the real apostle of this new romanticism, the romanticism of the "pure dynamics" and the machine.

In another essay on this new apostle, which Ezra Pound contributes to the New Criterion (a beautiful English highbrow quarterly) we learn more of this romanticism. "Three years ago," says Pound, "Antheil was talking vaguely of 'tuning up' whole cities, of 'silences twenty minutes long in the form,' etc. . . . With the performance of the Ballet Mecanique one can conceive the possibility of organizing the sounds of a factory, let us say of boiler-plate or any other clangorous noisiness, the actual sounds of the labor, the various tones of the grindings; according to the needs of the work, and yet, with such pauses and durées, that at the end of the eight hours, the men go out not with frayed nerves but elated—fatigued, yes, but elated." It is obvious that this Titanic romanticism has little to do with the individual, but a great deal with the mass. Also, that it will mean the end of industrial strife.

Jazz and mechanisms, then, are the keystones of the new romanticism. And from it there will be no escape.

But, what, you will ask, has become of the new classicism that a few years ago was all the rage? It has gone, apparently, where the new romanticism will go in its turn. All one has to do is to live long enough.

The real truth of the matter, as we see it, is that the age will continue to revel in warmed-up "isms" just as long as it cannot invent an "ism" of its own. And when it does—no, we refuse to speculate further.

OCCIDENTAL MUSIC IN THE ORIENT

President Caleb Frank Gates, of Robert College, Constantinople, in his report for the past college year, just published, says: "I cannot too strongly emphasize the value of the music department in the education of our students.

"The musical work consists in teaching the student to sing well, and they have made steady progress in this line, also in teaching them to appreciate good music. The students have participated in four concerts during the year as well as playing on college occasions. The orchestra has made excellent progress. Only the best music has been studied, music by such composers as Schubert, Beethoven, Weber, Bach, Grainger and Bizet. Ten nationalities are represented in the orchestra. Sixteen concerts have been given during the year. The Monthly Vesper Service has come to be known in Constantinople as an opportunity for the reverent enjoyment of sacred music.

"The great violin virtuoso, Henri Marteau, gave two remarkable concerts in our hall during March. We feel much encouraged by his statement that he noticed here at the college a fine atmosphere of culture, appreciation and close attention that he found lacking in most of his concerts in the Near East. This remark illustrates what we are aiming at in the music department. It is not merely to provide enjoyment for the college community but also to develop the love of music and to cultivate those finer sentiments which music is peculiarly fitted to awaken.

"During the Easter recess, Alfred Cortot, one of the leading pianists of the world, visited Constantinople and most generously offered to play without remuneration to the small audience of teachers and students remaining in the college. So Robert College has come to be recognized in Constantinople as a center for good music.

"The music department is hampered for lack of a suitable building to house its activities. It greatly needs a small music hall devoted to its work."

Robert College boasts the only orchestra in Constantinople, consequently the vesper recitals fill the chapel to overflowing with music lovers from the city. Nadjet Remsi, first violinist, is the boy prodigy of Turkey, while both the pianist, Eumer Refik,

and the flutist, Mehmet Behaeddin, have shown remarkable talent. The chapel has a simple, open timbered ceiling, making it one of the finest concert halls on the Continent, according to statements of visiting musicians.

In addition to these concerts were two given by Andrei Stoyanoff, Robert College, 1910, who was graduated with honor from the Vienna Conservatory and is now the leading pianist in Bulgaria; and Jacques Tribaud, celebrated violinist. More than one hundred students are registered for private lessons in the music department.

NOT MUSIC

George Jean Nathan is right when he says in the September Mercury, that the noises of birds, commonly called singing, is not music in the sense that musicians regard the tonal art. Mr. Nathan might have gone even further, and pointed out that the murmuring of winds, the whispering of leaves, and the splashing of wavelets, also are not music in the strict meaning of the word. It is only when musicians order all such sounds into melodious sequences, rhythms, harmonies, and forms, that they become music, as in Alabieff's The Nightingale, Jensen's Murmuring Zephyr, Liszt's Waldesrauschen (Forest Murmurs) and Bendel's Cascade of Chaudron, to name only a few examples. Wagner was possibly the greatest tonal transcriber of the sounds of nature. His symphonized storms are marvelous; and no less so his undulating measures depicting the Rhine; his forest and bird music in Siegfried; and even the orchestral description of the growlings and bellowings of a dragon. The literal recording of Nature sounds never is music unless transformed through the musician's art. Respighi, in his Roman Suite, introduces the song of a nightingale, recorded by the phonograph. The result is arresting and characteristic, but it is not music, and it impresses the ear immediately as something extraneous to the proper frame and content of the composition. Oscar Wilde once remarked paradoxically, that Nature imitates Art, and that one is tempted, when viewing certain landscapes through a window, to exclaim: "What a beautiful Turner!" or "What a lovely Delacroix"; or something of the sort. No one, however, listening to any of the sounds of Nature, would think to declare: "What a typical Beethoven allegro!" or "What an appealing Chopin Nocturne"; or "What a perfect Intermezzo by Brahms!" Nature and music are wonderful, each in its own way, but never the two shall meet, except in the similes of poets, and the imaginings of prose writers who fashion words into rhapsodies.

BOIL 'EM IN OIL!

Walter Damrosch applauds Ernest Newman's recent attack on jazz. "I agree to what Newman said regarding the impudence of certain so-called composers of jazz in taking the melodies of great composers and distorting them into jazz rhythms. This is a sacrilege so outrageous that I can conceive of no punishment terrible enough to fit the crime. Such miscreants should first be tortured and then put to death. They would be equally willing to jazz some of the most beautiful parables of the New Testament."

THE MAGIC FLUTE

An idea of the work which is required to stage an elaborate opera like the Magic Flute after it has been out of the repertory for several years is conveyed by some figures given out by the Metropolitan. For the revival of that Mozart opera the principals had no less than ninety-five individual musical rehearsals with conductors and assistant conductors and sixty-one individual action rehearsals with the stage manager. In the meantime the usual chorus

MUSICAL COURIER READERS

The Vienna Philharmonic

To the Musical Courier:

In a recent issue of your valuable paper I read an interview in which Mr. van Praag, returning home from Vienna, makes various statements regarding this city and the Vienna Philharmonic Orchestra, which cannot be allowed to pass without a few words of comment. If the original manuscripts of the great classic master works, contained in the precious Library of the Vienna Philharmonic, are falling to pieces, the Vienna Philharmonic—still one of the finest orchestras in the world—is not! If Mr. van Praag heard a performance of that orchestra, without rehearsal, it may have been at the Vienna Opera, but certainly not in one of the regular concerts of the Philharmonic which is a body—perhaps the only non-union one in the world today—that rehearses whenever Felix Weingartner, their conductor, wishes, and how ever long he wishes. It is probably the only orchestra in the world that works without any outside financial support whatever, and is consequently in a position to choose its own conductor,

NEWS FLASH

A New Music Prize

Memphis, Tenn.—The Presidents Assembly, an auxiliary branch of the National Federation of Music Clubs, organized by Mrs. William Arms Fisher and representing 7,000 past presidents of music clubs throughout America, just meeting here, announces and sponsors a nation-wide contest among American-born composers for a truly American setting of Katherine Lee Bates' poem, America the Beautiful, which is commonly sung to the English hymn tune, Materna, and used as their official song by two national organizations which uphold American musical art.

The Presidents Assembly, through state chairmen, will solicit a fund of \$1,000 from the governors' wives, thus making instant state-wide and nation-wide appeal. The prize is \$1,000 and the prize composition will have its first hearing at the Chicago biennial in April by a great massed chorus.

rehearsals were going on. When these preparations had been completed the whole company came together on the regular stage for three rehearsals with piano, followed by three with orchestra, then two more with piano and finally three more with orchestra—besides which there had been three rehearsals of the orchestra alone. Add to all these five separate rehearsals of scenery and lighting, stir vigorously, pour into a well-battered tin, and bake for an hour in an extra hot oven. The result is the Magic Flute.

M. T. N. A. Convention at Rochester

The Music Teachers' National Association will meet in Rochester, N. Y., December 28, 29 and 30. Dean Harold S. Butler, of the College of Fine Arts at Syracuse University, is president of the association, and Arthur Sec, secretary-manager of the Eastman School of Music in Rochester, is chairman of the local committee of arrangements.

The speakers whom Dean Butler has secured already make a list of names to attract attention. From New York there will come Kenneth Bradley, of the Juilliard Musical Foundation; Dr. Frank Damrosch, director of the New York Institute of Musical Art; Hollis Dann, of New York University; C. M. Tremaine, director of the National Bureau for the Advancement of Music; Oscar Saenger and William S. Brady, two of New York's prominent voice teachers, and Alexander Russell, who although he is in charge of the music of Princeton University, ranks as a New Yorker by reason of his direction of the Wanamaker musical enterprises.

Chicago will have represented on the speakers' list, Herbert Witherspoon, president of the Chicago Musical College; Karleton Hackett, president of the American Conservatory of Music, and Walter Spry, pianist and director of the Columbia School of M. T. Music.

Other speakers of note will be Mrs. Edgar Stillman Kelly, president of the National Federation of Music Clubs; Charles M. Courboin, organist; Oscar J. Fox, of the University of Texas; James F. Cooke, editor of The Etude; Waldo Pratt, noted musical historian; Howard Hanson, director of the Eastman School of Music; Mrs. Crosby Adams, a widely known teacher of piano, and Vladimir Rosing, of the Eastman School of Music opera department.

There will be a number of musical events among which will be one of the Eastman School of Music American Composers' Concerts. This will be devoted to a program of chamber music works by American composers and will be given, as the closing event of the convention, in Kilbourn Hall on the evening of December 30. The Rochester Little Symphony will be the medium of performance and Dr. Hanson will direct. Several of the composers whose works will be played will be in attendance at the convention.

One of the features of this convention is the devotion of one entire session of the association to discussion of American music. Additional speakers for this session will be announced later by Dr. Butler. It is expected that a new one-act opera by Cadman will be produced as a feature of the conference on American music.

Mme. Valeri Goes to Chicago

Delia M. Valeri, distinguished vocal teacher, was in New York for only a couple of days before going direct to Chicago to start teaching at her studio there.

unhindered by allegiances of a financial, social or managerial sort and solely with a view to the artistic requirements of what was and still is—allow me to repeat this—one of the greatest orchestras in the world.

Yours very sincerely,

(Signed) ROXO BETTY VON WEINGARTNER, m.p.
Erlenbach-Zurich, August 28th, 1926.

Humor Verboten

New York, N. Y.

To the Musical Courier:

In the MUSICAL COURIER of recent date, you make a curious error in regard to musical novels. You state that, "the great musical novel has not yet been written, for its author must be both a great musician and a great writer."

What is Jean-Christophe by Romaine Rolland? If this is not a great musical novel, both in treatment and style, will you be so kind as to inform me what it is?

Personally, I would like to see your columns devoted to music instead of attempts to be humorous. I believe your staff is capable of giving their readers a few intelligent articles. Perhaps they cannot regard music, and all that pertains to it, other than a humorous subject. But a serious article occasionally certainly would appease a few of your readers. I am one of the few.

NORMAN STUCKEY.

PHILADELPHIA, PA.

PHILADELPHIA, PA.—A delightful program was offered by the Philadelphia Orchestra on October 29 and 30. The opening number was Handel's overture in D minor, one of the most beautiful compositions of this master, which was exquisitely read and played. The audience welcomed it with great enthusiasm. Maurice Marechal, soloist, played the concerto in A major for cello and orchestra composed by Karl Philipp Emanuel Bach. This number, so rich in melodious content, was splendidly performed, especially the Largo in its almost divine beauty. Mr. Marechal was recalled four times after this number. The Mozart Symphony in G minor, one of his three greatest, was read and played masterfully. Mr. Marechal was again heard in an interestingly original, modern French composition, Epiphanie, for cello and orchestra, by Andre Caplet. It is composed of the Procession, the Ecstasy and the Dance of the Little Negroes. The second section consists of an elaborate cadenza for the cello with a tambourine accompaniment, and in this the soloist fairly made his instrument talk, while the unusual accompaniment was especially effective. The last section was particularly interesting in its unique rhythm. This is a charmingly descriptive composition and Mr. Marechal was again recalled many times. Ravel's Rhapsodie Espagnole closed the program with its colorful harmony and orchestration. Although modern, it lacks the annoying monotony of long clashing brass passages, notwithstanding the tumultuous atmosphere.

The second of the Penn Athletic Club Musical Association's Sunday evening musicales was given, October 31, by Irene Williams, lyric soprano, and the Philadelphia Chamber String Simphonietta under the direction of Fabien Sevitzy. This organization is composed of members of the Philadelphia Orchestra and has done excellent work. The numbers played at this concert were: Vivaldi's Concerto Grosso in D minor, in which Alexander Thiede performed the solo violin part beautifully; Variations on a Theme of Tchaikovsky by Arensky, in which the organization did its finest work; and a group consisting of Burlesca by Bossig, Asa's Tod and Anitra's Dance by Grieg, and Grainger's arrangement of Molly on the Shore. Mr. Sevitzy's thorough knowledge and understanding of music is evidenced by his splendid interpretations and the exquisite ensemble of the entire group. Miss Williams sang a group of songs by Thomas, Hue and Massenet, and later songs by Veracini, Grieg and Stephens. Although Miss Williams' voice is not large, it is very pleasing and she uses it skillfully, adding to it a charming personality. She won her audience immediately and received every assurance of approval.

On November 3, in the Academy of Music, an exceptionally interesting concert was given by the winners in the National Inter-State Students' Contest, under the auspices of the Sesqui-Centennial Music Committee and the National Federation of Music Clubs. Ina Rains, soprano, from Denver, Colo., opened the program with two numbers—Before the Crucifix by La Forge, and the aria, Ernani Involami, from Ernani by Verdi. Miss Rains has a beautifully clear voice which she uses with absolute ease and freedom from all affectation. She was accompanied by her teacher, Florence Lamont Hinman. Julian Kahn, cellist, of New York City, played four numbers—Allegro by Sammartini, Cantilena by Goltermann (in which he exhibited a wonderfully rich, singing tone), Serenade Espagnole by Glazounoff, and the Hungarian Rhapsody by Popper, in which he showed a remarkable technique and mastery of his instrument. His fine accompanist was Clarence Fuhrman. Charles A. Cline, tenor, of Philadelphia, sang Verborghenheit by Hugo Wolf and Before the Dawn by Chadwick, accompanied by Frank Oglesby. His voice is of a pleasing quality. Helen Berlin, violinist, also from Philadelphia, received prolonged applause for her splendid rendition of the first movement of the Tchaikovsky concerto for violin, and Nigun from Baal Shem by Ernest Bloch. Mr. Katz provided the accompaniments. Following a short intermission, Virginia D. Kendrick, contralto, from Pittsburgh, sang To Music, by Schubert; To You, by Speaks, and Love's on the High Road, by Rodgers. Miss Kendrick's voice is deep,

rich and surprisingly powerful. She was accompanied by Clarence Fuhrman. Irene D. Peckham, pianist, of New York City, played the Nocturne in F sharp by Chopin, and the Tenth Hungarian Rhapsody by Liszt. She displayed a facile technique and good tone. Frank Dinhaupt, baritone, of Denver, Colo., quite "brought down the house" by his singing of Duna by McGill and the Prologue from Pagliacci. All due credit should surely be given Denver for sending out two such fine singers as Mr. Dinhaupt and Miss Rains. Florence Lamont Hinman, teacher of these two talented winners, also accompanied Mr. Dinhaupt. Porter W. Heaps, the winning organ contestant, gave a concert, November 2, at the Calvary Presbyterian Church. Dr. Herbert J. Tily, chairman of the Sesqui-Centennial Music Committee, made a short speech regarding the importance of this contest. He introduced Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs (who responded with a few words), and Mrs. Frederick W. Abbott, acting chairman of the contest. Dr. Tily then awarded the prizes—a check of \$500 to each of the winners, with loving cups and rings to the winners of second and third prizes. M. M. C.

METROPOLITAN OPERA

(Continued from page 8)

late Caruso, Martinelli and Rosina Galli, during this performance added Queena Mario to its list. Apparently the young singer was in good voice during the first part of the opera but toward the end of the first act and during the one following she was noticeably hoarse and sang with marked difficulty. There was a long wait between the second and third acts and when the curtain arose it was discovered that Charlotte Ryan was singing instead of Miss Mario. It was said that she was merely suffering from a bad cold which developed quickly. Miss Ryan acquitted herself with credit, jumping in as she did and filling the breach.

Rosa Ponselle won new honors in the role of Rachel, which is admirably suited to her voice. She was in fine fettle and sang with an opulence and depth of tone that delighted the large audience. She acted with conviction and looked imposing. Eleazar was in the hands of Giovanni Martinelli, who, likewise, gave a beautiful performance. Mr. Rothier was impressive as the Cardinal, and there was interest in a newcomer, Alfio Tedesco, who sang the music of Leopold. He is the possessor of a light tenor voice of commendable quality and seemingly made a favorable impression. Hasselmanns conducted with authority.

LA BOHEME, NOVEMBER 13 (AFTERNOON)

La Boheme held the boards at the Metropolitan on Saturday afternoon, with the new conductor, Vincenzo Bellezza, giving a vivid reading of the score. The principals in the cast appeared to be in an especially good mood for this popular Puccini masterpiece, entering into the Bohemianism of the characters with a sympathetic understanding, sparkle and spontaneity which carried through the entire performance. Gigli's full, clear, resonant and powerful voice delighted as Rodolfo. Half way through he sprained his ankle by a mischance, not so badly, however, that he could not come out for curtain calls, though he did not join the pranks of the last act. Frances Alda gave her familiar delineation of the unfortunate Mimì. Scotti, every inch an artist in the histrionic details of the role, made an excellent lover as Marcello to the vivacious and comely Musetta of Louise Hunter. The latter was in excellent voice, and brought out the varied emotions effectively in the music allotted to her. She sang her principal aria particularly well. Millo Picco (Schaunard) and Adamo Didur (Colline) were the two other members of the famous quartet of artists who enjoyed life despite their hardships, and both singers acquitted themselves creditably. Pompilio Malatesta made much of the two small roles of Benoit and Alcindoro. The cast was completed with Max Altglass as Pargpignol and Vincenzo Reschiglian as A Sergeant.

DIE MEISTERSINGER, NOVEMBER 13

Die Meistersinger has for several years past been the best Wagner performance offered by the Metropolitan Opera Company, and this season it seems better than ever. The first performance of the season was excellent, and the second, on Saturday evening, November 13, had even more of the real Nuremberg spirit. This perhaps is due to Artur Rodanzky, conductor, who seems less rigid and inflexible than formerly and infuses a bit more warmth and tenderness into the score than has been his habit. This second performance found Mme. Rethberg as Eva. She looks the part, acts it with sympathy and understanding, and sings it exquisitely. Her scene with Sachs in the second act is a pure joy to listen to. And Clarence Whitehill today is the



GIACOMO LAURI-VOLPI,

young Italian tenor of the Metropolitan Opera, to whom was entrusted this week the extremely difficult role of Calif in the season's most important operatic event, the American premiere of Puccini's Turandot.

premier Sachs of the operatic stage. Rudolph Laubenthal gave the same youthful picture of Walther, Kathleen Howard was the Magdalene, Paul Bender the dignified Pogner, and Schutzendorf the Beckmesser.

New to the cast was George Cehanovsky, making his debut with the company. The young Russian bass proved to have one of those rich, round, resonant, voices which are typical of his nation. It was of a decidedly agreeable quality and under excellent control. Following the traditions of the part closely, he presented the rotund, pompous figure of the baker true to the life, losing no chance to underline the humor of the part wherever possible. He gave evidence of being seasoned, both as singer and actor. His appearance in a larger role will be awaited with interest.

The house was packed with an audience that properly recognized the value of the performance and applauded loud and long after each act.

SUNDAY NIGHT CONCERT, NOVEMBER 14

A Verdi-Mascagni program was given at the Metropolitan, November 14, the participants being Florence Easton, Louise Lerch, Marion Telva, Henrietta Wakefield, Vittorio Fulin, Alfio Tedesco, Mario Basiola, and the orchestra. The opening number was the Nabuchodonosor overture. The reading was a good one though a little more virility would have made it a more poignant thing. Telva delighted her hearers with the Narrative of Azucena from Trovatore, which she sang with finished artistry. Tedesco chose a rarely heard number in concert form, the Dei miei bollenti spiriti aria, from Traviata. The tenor disclosed a lyric voice of pleasing quality especially in the middle register. Louise Lerch replaced Queena Mario and offered the Caro Nome aria. Miss Lerch has an instrument of wide range at her disposal, one that can enable her to do lyric work as well as coloratura; she was enthusiastically received. Two duets and Lola's scene from Cavalleria closed the first part of the program. Mme. Easton was the soprano who sang the Mascagni music with deep feeling and was a joy to her hearers because of her truly beautiful voice. It is one of richness and fullness, and though the Santuzza role is not considered a big one, yet it taxes the operatic singer. Mme. Easton proved herself, as always, a great artist. Henrietta Wakefield impersonated Lola with understanding, Tedesco portrayed Turiddu and Basiola threw himself into the part of Alfio. This last statement can be almost taken, literally, for when Mr. Basiola portrays a character it is done with an intensity which is keenly felt. His singing later of Eri Tu was a fine delineation and an exquisitely sung one. Mr. Basiola is beloved by the Metropolitan public. The rest of the program comprised a selection from Mascagni's Rattle, the overture to the Sicilian Vespers, and the second scene from the first act of Il Trovatore. Bamboschek conducted.

HELEN STANLEY AT THE STUDEBAKER

Helen Stanley's annual Chicago visit is anticipated with pleasure by her many friends and admirers here. Thus, when she came to the Studebaker Theater, November 7, she was warmly greeted by a large audience, which was treated to some beautiful singing. Though hampered at times by a slight cold, Miss Stanley was most effective in a group by Schumann and one number by Franz, in which her simplicity and fine art shone to particular advantage. She scored heavily.

UPTOWN CIVIC CONCERT

The Marmesins were the feature attraction at the second Uptown Civic Concert at the Arcadia Theater, November 7. After some delay caused by unruly electric lights, the Marmesins danced their way into the hearts of the numerous auditors, delighting through their graceful and artistic work. The Little Symphony of Chicago furnished accompaniments for the dancers and contributed several orchestral selections to the program.

LEO PODOLSKY GIVES SECOND RECITAL

Duplicating the success of his first Chicago concert last month, Leo Podolsky gave the second recital in his projected series of three, at the Playhouse, November 7. On this occasion Podolsky deepened the fine impression made on first appearance through his unacknowledged program and interpretations. His playing is vital, clean-cut, artistic and brainy, and his selections are most interesting. He gave a first performance of Korchmareff's Fairy Tale—a truly novel tale and at the same time a fine piano number. He

(Continued on page 44)



WESLEY LAVIOLETTE

A new string quartet by Wesley Laviolette is to have its premiere at the Goodman Theater, Chicago, on December 12. The quartet will be played by the Hart House String Quartet of Toronto, Canada. The work is in three movements: andante, allegro, and lento. It was written in February-April of this year, and is dedicated to the Hart House Quartet. This will be the second appearance of the Hart House ensemble in Chicago this year, this organization having played at the University of Chicago in August on the summer series. They made seventy-five appearances last season and are now on a tour of the Pacific Northwest.

CHICAGO

SOUSA'S BAND GIVES TWO CONCERTS

CHICAGO.—There were two concerts by Sousa and his band at the Auditorium Theater, Sunday afternoon and evening, November 7, and two huge audiences gathered for both occasions, applauding and cheering the famous bandmaster and his musicians after every number. There were old familiar marches and other numbers, and also some new Sousa marches, all of which sent the listeners away happily whistling new and old tunes.

CHICAGO SYMPHONY PROGRAM

Two new numbers—a symphony by d'Indy and a concerto for violoncello by Ibert—held interest at the Chicago Symphony concert of November 12 and 13. While not a highly illuminating program, the new compositions lent novelty and thereby added interest. The d'Indy Symphony, called Sinfonia brevis de Bello Gallico, is a short, gay, light number not without its dissonances. The Ibert concerto is a musical melange and is a number that is not likely to be popular with concert habitués. The other orchestral numbers were Bizet's Patrie Overture and Dvorak's Slavonic Dances. The soloist in the Ibert Concerto and the Haydn Concerto in D was the orchestra's principal cellist.

FELIX BOROWSKI TO SUPERINTEND CIVIC MUSIC?

Dame Rumor has it that Felix Borowski, composer, critic and pedagogue, is to replace Herbert E. Hyde as superintendent of the Civic Music Association.

NEW YORK CONCERTS

(Continued from page 12)

his artist accompanist. The rippling cadences so characteristic of this school were, however, subtly changed by a marked undercurrent of entreaty or outspoken sincerity, in accordance with the mood. From this it might be well understood that the *Senor Valeriano* is considerably of an individualist with a highly developed style peculiarly his own.

In singing the melodies of his native land, however, his art showed to its fullest expression. His voice is full toned but with a pure lyrical quality, intense, throbbing with feeling which his nice appreciation of volume or very considerable range did not seem to affect. Two charming little bits—*Penella's El Espanolito* and *Padilla's Princesita*—were repeated in response to the insistence of the audience. *Estrellita* by Ponce-La Forge, and *Mi Nina*, by Guetary, also in this group, tender lyrics drawn straight from the comprehensive library of Spanish love songs, were also well received. The final group on the program consisted of favorite songs from such countries as Argentine, Andalusia, Saragossa, Chile and Castile, each of which had a characteristic flavor and individuality.

Frank La Forge, composer-pianist, was at the piano, playing without the scores, and affording a variegated and colorful background to the songs, and a solid support for the artist.

Elisa Blum

On November 9, at Steinway Hall, Elisa Blum pleased a large and thoroughly appreciative audience in a song recital of interest. She had the sympathetic support of Emilio Roxas at the piano and the several solos of Vladimir Graffman, violinist, served to heighten the enjoyment of the evening.

Mme. Blum is the possessor of a contralto voice of fine quality, rich, and of ample volume. She is musically and has a fine sense of interpretative values. Moreover, she showed evidence of being well schooled. She sang equally well in Italian, French, German and English. Many floral tributes and the demand for extra numbers bespoke her popularity.

Mr. Graffman, a fine violinist, received his share of favor, revealing a good tone, commendable technique and other attributes that make him an interesting artist.

Violet Kemble Cooper

Violet Kemble Cooper, English actress, and Victor Wittgenstein, American pianist, gave a joint poetry-music program at Town Hall on November 9, and their success this year was even more marked than at their first joint recital last season. It is a most delightful entertainment for Miss Cooper, in addition to a splendid speaking voice, the ability to speak a clean English such as is rarely heard, and to dramatize the poems, has a charming stage presence. Mr. Wittgenstein follows each one of her recitations immediately with an appropriate musical number, played with warmth, sympathy, and decided poetic feeling. A program note says that "Miss Cooper and Mr. Wittgenstein have not attempted to find either photographic or programmatic relationships between the poems and the music, but have sought rather a similarity of mood, feeling or rhythm," and they certainly have achieved their aim.

Particularly successful were A. E. Houseman's *Bredon Hill*, followed by MacDowell's *Largo Tragica*, Poe's *Annabel Lee*, followed by the *Ballade in G minor* by Chopin.



AMERICAN SOPRANO

EMILY ROSEVELT

"Miss Rosevelt made an excellent impression. Her voice is musical which she refrains from forcing, attaining brilliance through legitimate means. Her tone and diction were highly commendable, she was encored repeatedly." — *Lowell, Mass. Courier-Citizen*, 1926.

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Stevenson's *Singing in the Rain*, followed by Goossens' *The Hurdy Gurdy*, and the dramatic *Erl-King* of Goethe, followed by the musical version of the same by Schubert-Liszt. Another thing to be mentioned is that Mr. Wittgenstein avoids all overlong pieces so that the mood is never dragged out so long as to destroy interest in it. A large audience yielded spontaneous and hearty applause throughout the afternoon.

NOVEMBER 10

Ada Wood

Vocally, Ada Wood has much to her credit. This young singer, contralto, made her appearance in a recital at Town Hall, on November 10, before an audience that received her cordially. Her's is a contralto of naturally lovely quality, possessing considerable resonance. She sang with ease and generally fine effect and is musically, also bringing charm to her singing, even though, perhaps, she was not so impressive in the songs of more dramatic nature. Her program was well arranged and she had the ever excellent assistance of that master accompanist, Richard Hageman.

NOVEMBER 11

New York Philharmonic: Gitta Gradova, Soloist

Willem Mengelberg's program at Carnegie Hall, November 11, began with three preludes from the opera, *Palestrina*, by Hans Pfitzner. Pfitzner, the discerning critic, once wrote that he regarded *Palestrina* as the most boring opera to which he had ever listened, an opinion heartily shared by the present writer who, for his sins, had to listen to it all through once—but never again. Mr. Mengelberg, however, does quite right in presenting the preludes as music unknown to us by a composer of repute. There is some good music in the opera, *Palestrina*, some beautiful music. It was written by Palestrina himself, not by Mr. Pfitzner, who only borrowed. None of this music comes into the preludes which Mr. Mengelberg played.

At the end of the program he played Strauss' *Don Quixote*, which has not been heard here for some time. It is one of the more artificial of the Strauss poems, and shows perceptible signs of age, though only in its third decade, but the performance was splendid. The lambs bleated, and the windmills whirled around faultlessly. Mr. Mengelberg is a Strauss conductor par excellence and such a performance as he gave of *Don Quixote* was well worth listening to if only for the sake of reviving exciting memories of youthful days when this poem was still a problem in music.

The pleasantest feature of the evening, however, was what came between these two items, the second Rachmaninoff piano concerto, played by Gitta Gradova, the young Chicago pianist who made so noticeable an impression in the recitals which she has given here. The second concerto is quite the best of Rachmaninoff's compositions. It has a beginning, a middle, and an end that all hang together, and there are no holes in it, which is the difference between this concerto and most of Rachmaninoff's compositions in large form.

Miss Gradova, as those who had heard her previously expected, turned out to be an ideal interpreter for the work. Above all she is musically and it requires that kind of a pianist for this special concerto. She never attempts to force the piano into a prominence out of proportion to its importance in the score, but when there is a solo passage she plays it with color, warmth, sympathy, understanding, and a finished pianism that give it full value. She is the happy possessor of that priceless gift, magnetism, and with it goes a temperament which, though always in evidence, is under seasoned control that never allows her to go to excesses. There was firmness and authority in the first movement, a beautiful singing tone and warmth of color in the lovely second movement, and all the requisite brilliance in the final one.

The orchestral part, very richly scored, is always a temptation to the conductor occasionally to cover up the solo artist, a temptation which Mr. Mengelberg avoided on all but one or two occasions. All in all it was as impressive a performance of the concerto as this writer has ever listened to, not excepting its masterly execution by the composer himself. The audience was quick to respond to Miss Gradova's unusual exposition of the work. There was a storm of applause between movements and at the end, which persisted until she had returned some half-dozen times to bow.

There was an unannounced number added to the program, Ernest Schelling's *Victory Ball*, played at the beginning in honor of Armistice Day and conducted by the composer himself.

Charles Naegele

Charles Naegele gave a recital of unusual interest at Aeolian Hall on November 11 before a large audience. His program was far from being of the usual hackneyed sort and his playing was of such character and charm that his audience was obviously delighted and gave him much ap-



DELIA M. VALERI,

who has returned to America following a very successful summer session of teaching at the Villa d'Este, Tivoli, Italy. Mme. Valeri is now in Chicago, where she has a large class of vocal pupils at her new studio. Valeri artists are fulfilling important positions in opera and concert, both in this country and abroad.

plause, insisting upon many encores. Mr. Naegele played, first, a group of harpsichord pieces of the 17th and 18th centuries—John Bull, Henry Purcell, Campra, Bach, Handel, Aubert and Bach-Taussig. He then played Schumann's *Fantasy*, op. 17. And he closed his program with the lovely Dohnanyi arrangement of the waltz movement from Delibes' *Naila* ballet, which was much to the taste of the audience; a *Chant Polonais* (Chopin-Liszt); *Widmung* (Schumann-Liszt); and *March-Jig* (Stanford-Grainger). As is to be seen, there is classic and modern, grave and gay, in goodly measure, and Mr. Naegele proved himself equal to his task and able to give proper interpretation to every mood of the music's demand. He has a fine, clear technique and a certain solidity of manner that is very appealing. He inspires confidence and impresses his public as enjoying himself with them. His attitude was of dignified good nature, and was extremely sympathetic. One looks to him to make a lasting artistic success.

NOVEMBER 12

John Carroll

With each annual recital, John Carroll shows improvement and progress in his art. This he proved again on November 12, at Town Hall, where he sang a well arranged program before a large audience that made him give numerous encores.

Mr. Carroll has a natural baritone voice of power and richness, which he uses well. He exercised taste in interpretations and his diction was clean and intelligible. He is particularly gifted in the singing of ballads and songs of a lighter nature and could make that his forte, as has been said before. He opened with songs by Quilter, Recli, Staub, and ended the group with *Schönheit* by Marx. His second and third groups went particularly well. They contained such favorites as Little Mary Cassidy, The Little Red Lark, The Kerry Dance, Ere the Long Roll of the Ages End, *Ballade of Colleen* (Ms.) by Vaiden, which had to be repeated, *It's a Fine Day* (also in manuscript) by Proctor, a humorous little song, cleverly sung, *Wild Geese*, by versatile Vaughn de Leath, a gem, *Herself and Meself*, Gaul, and *The Conmemora Shore*, Fisher. The final group brought forth three songs, from Chinese lyrics, by Harris, which Mr. Carroll did finely. *L'il Black Nigger* by Edward Morris, his sympathetic accompanist, went so well that it had to be repeated. The program closed with Rhea Silbert's new song *Aylia*, which is well written and the lyrics, which are lovely, are given a setting equally lovely. Needless to say there were many encores at the close of each group and at the end of the program.

New York Symphony: Kochanski, Soloist

Last year, Walter Damrosch gave a Bach-Debussy program with his orchestra. Last Friday evening, he presented a concert of Bach-Ravel.

The object, on both occasions, was to afford a chance for a study of contrasting periods, styles, and methods. It is an interesting experiment, and in both instances it proved to be highly successful.

Last week's affair consisted of Bach's C major suite (edited by Walter Damrosch), the A minor violin concerto (played by Paul Kochanski), the *Gavotte*, in D (orchestrated by Dr. Leopold Damrosch), and Ravel's *Couperin Suite*, the concert rhapsody, *Tzigane* (again Kochanski was the soloist) and selections from *Daphnis and Chloe*.

The orchestral part of the scheme was carried out efficiently and brilliantly by the versatile and sympathetic conductor, and his fine body of players. Leader and men seldom have operated together with more singleness of purpose and richness of result.

Kochanski gave a splendid performance of the Bach concerto, a performance ripe in musicianship, broad in manner, and shaded resourcefully in tone, dynamics, and technical application.

The *Tzigane* is a sort of parody of a violin concerto, done in Hungarian musical style, and here Kochanski's esprit, humor and elegance, delicacy and finish of delivery, were in abounding evidence. For both of his numbers he received rapturous applause.

The Stringwood Ensemble

At Aeolian Hall, November 12, The Stringwood Ensemble presented a most enjoyable program, which, while consisting only of three numbers, contained enough variety and interest to answer for a much longer one. With six such sterling musicians it was only to be expected that all the requisites of first class ensemble work would be brought clearly to the fore, and it is needless to add that the blending of the instruments was superb and all worked as one man toward presenting the music at its best.

To begin with there was the B minor quintet of Brahms

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(op. 115), written for clarinet and string quartet. All four movements were delightfully done, Simeon Bellison, the clarinetist, fulfilling his part artistically. Then followed the Saint-Saëns B flat major quartet (op. 41), for piano, violin, viola and cello, the four artists being Arthur Loesser, Josef Stopak, Michael Cores, and Abram Borodkin, respectively. The balance, the shadings, the beautiful tone quality were all features very noticeable throughout their playing. It was a delicious morsel.

The concluding number was Berezowsky's Theme and Fantastic Variations, (op. 7), still in manuscript, and written for piano, clarinet and string quartet. This was the first performance of this number in New York although it had been previously heard in Washington, D. C., last October, at the Chamber Music Festival there. This work, showing the master hand throughout, was thoroughly appreciated as it deserved to be. The entire theme of the work is carefully woven about the several instruments so beautifully that one gets the completed thought without undue strain. This work was reviewed somewhat at length after the earlier hearing, when it was accorded genuine success. However, judging from its reception on this occasion it will be heard again and not infrequently.

All in all the program was one of those unusual treats made worth while by the mingling together of so notable a group of virtuosi. The second violinist was Samuel Kuskin.

NOVEMBER 13

New York Philharmonic: Margaret Hamilton, Soloist

At Carnegie Hall, on November 13, Willem Mengelberg presented Margaret Hamilton, pianist, as solo artist with the Philharmonic Orchestra. Miss Hamilton, a wistful slip of a girl, displayed astounding power and unusual technical ability in the pretentious Concertstuck for piano and orchestra by Weber, given in three movements—Larghetto affettuoso-allegro passionato, Tempo di marcia, and Rondo gracioso; presto assai. She has yet to come to the fullest power of her art, but in this appearance she demonstrated an exceptional talent, with a breadth of conception and smoothness of execution that pleased the audience tremendously. The number following the intermission was Strauss' Don Quixote, described in the program as "Fantastic Variations on a Theme of Knightly Character," and presenting Cornelius Van Vliet, and Leon Barzin, Jr., both of the Philharmonic organization, as solo cellist and solo violinist respectively. Imagery runs riot in this selection, which employs among other weird effects, the wonderful "wind machine." The comprehensive descriptive matter provided by the Society supplied a tenuous thread of understanding through this somewhat lengthy, and at times a bit tedious and repetitious, piece. The audience read faithfully, listened attentively, and applauded thunderously at the close. The soloists were fine and it is a remarkable tribute to the Philharmonic that two such artists could be drawn from within the ranks of the orchestra for the difficult solo renditions.

The opening number consisted of three preludes from Pfitzner's Palestrina, a dainty work and refreshingly new.

The Rubinstein Club

The Rubinstein Club, Mrs. William Rogers Chapman, president, brilliantly inaugurated its fortieth season with a recital at the Waldorf-Astoria on November 13. The program was presented by Lucille Chalfant, the young and talented coloratura soprano, who rendered a delightful program in costume. Several of her selections were with flute obligato, played by August Rodeman, with Vito V. Moscato at the piano. The musicale was largely attended by members and guests of the club. A reception followed at the close of the recital.

The English Singers

New York may be allowed to plume itself upon its musical taste. The English Singers have given three concerts here, one last season and two this, and when the third concert took place at Town Hall, November 13, the house was completely sold out and there were as many standees as the limited space permitted. Not that the English Singers did not deserve a full house at their first concert, but they were scarcely known here and, further, theirs is a very specialized branch of musical art. They sing old English part songs as doubtless they have not been sung since the period when they were written—very likely even better than they were at that time. One can only resort to superlatives in praising the art of this sextet. There is nothing just like it to be heard on the concert stage today—another reason that accounts for its tremendous and quickly won popularity here. There is nothing sensational in this music. It is vocal counterpoint developed to the highest degree, the

idiom of another day than our own. There never was a more convincing proof that great art is for all time. These long-lost treasures of English song, rediscovered and presented with the astonishing talent which the English singers bring to their performance are doubtless even more appreciated now than in their own day, when the knowledge of music was by no means so widespread.

There is such astonishing ease in the singing of the English Singers that it is only when one stops to think that one appreciates what they actually do. In the first place, each singer has absolute pitch. There is no resort to pitch-pipe or other tuning and at any time and their fidelity to pitch is remarkable, despite the complications of voice leading in this old counterpoint. But it is not their mechanical perfection which one alone admires. The spirit, sympathy, understanding and grace which they bring to the interpretation of the folk songs, whatever their character, is music at its best. It is a sermon of beauty that can be preached in no other way. The program Saturday contained some of the airs which have already become favorites with their audiences here, and also the Italian Street Cries and duets and trios of Purcell previously heard. There was, of course, considerable of Morley, Dowland, and Gibbons, including the beautiful setting of Sir Walter Raleigh's poem, What Is Our Life. There was, too, a lovely thing by Welkes, Hark All Ye Lovely Hearts. In fact, to whomever the choice may be due, the selection of madrigals, motets, canzonettas, and ballets in the English Singers' repertory is one piece of beautiful music after another. The English Singers are coming back here for still another concert on the afternoon of Sunday, December 12, which will cause rejoicing among lovers of good music.

Elenore Altman

Elenore Altman appeared in recital on November 13 in Aeolian Hall. Her program, which consisted of the Schumann Fantasie, op. 17, Beethoven's sonata, op. 57, and eight Chopin Etudes, was rendered with a love for the masters. A distinct type of the old school there hovered about her an atmosphere of romance. This was accentuated by the modesty of her personality and a dimly lit auditorium. Miss Altman has at her disposal power and warmth and a luscious tone which she uses discriminately. The Andante sostenuto of Schumann was one of the best of the evening's offerings; she lingered long over the sweet passages of the wistful composer and the interpreter seemed wholly wrapped up in what she was giving to the attentive audience. She was cordially received and was also tendered many floral tributes.

NOVEMBER 14

Edwin and Jewel Bethany Hughes

A two-piano recital of unusual interest was given at Aeolian Hall on November 14, by Edwin and Jewel Bethany Hughes. The program consisted of Variations on a Theme by Beethoven (Saint-Saëns), Suite Founded on Old Irish Folk Melodies (Mrs. H. H. A. Beach), Concerto Pathétique (Liszt), Suite, op. 15 (Arensky). There were likewise a number of encores which were demanded by the large and enthusiastic audience. Except for the Beach Suite there is

no need of discussion of this program. Most of the music on it is well known, and the Beach music ought to be well known and probably will be in days to come. It is a work of great charm, its composer having understood how to create a brilliant fantasy out of the rather rough and uncouth old Irish tunes she selected for use in it. Its rendition by Mr. and Mrs. Hughes did much to add to its interest and charm. The same is to be said of everything they played. They are earnest musicians, having at their command adequate technical equipment, and have obviously rehearsed carefully on this music until the synchronization is perfect and the balance of mood and tone no less so. The interpretations were poetic and delicate, vigorous and lively, by turns, and there was a certain smoothness about the whole program that added to its enjoyment. Two-piano recitals are gaining in favor, and, with two such players giving their attention to this interesting art, its favor should be materially increased. Certainly the audiences that attended this recital and the Maier and Pattison recital in the same hall a week earlier gave unmistakable evidence of delight in all that was offered.

New York Philharmonic

For the first of the Sunday afternoon series which the New York Philharmonic is giving at Carnegie Hall, Mr. Mengelberg selected as a memorial to the 100th anniversary of Weber's death, Wagner's funeral music, written in memory of the older composer, and an arrangement of melodies from his Euryanthe. The great Wagner's tribute to his equally great confrere was given a superb reading by the Dutch conductor, and was unusually effective. Equally fine was the rendition of Weber's Overture to Euryanthe.

The two other numbers on the program have been heard here previously this season. Charles Stratton, tenor, was excellent as soloist in the Casella suite from the ballet, La Giara, one of the scheduled novelties at the Metropolitan this season, and the Beethoven symphony No. 8, in F major, op. 93.

Charlotte Lund

When Charlotte Lund had finished her second opera recital lecture of the Princess Theater series on Sunday night last, the large audience left rather reluctantly. The subject of the evening was the new Puccini Opera, Turandot, which had its American premiere at the Metropolitan two nights following Miss Lund's delightful version of it. This clever and talented artist, with the fine assistance of N. Val Pavey, pianist and baritone, who, incidentally, does not mind stooping to sing other voices, when necessity demands—and does so effectively—and Samuel Ljungkvist, a sterling tenor, gave the large audience a very excellent idea of the beauties and also the peculiarities of the Puccini score, which does

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not seem like the Puccini most music lovers know. Only once during the evening was one reminded of any of his other and better known operas, and then of Tosca, but only for a second. The score is difficult, and whether it will become popular is a question, but it has "growing power."

Miss Lund told the narrative of the opera in her own delightful manner, bringing her marvellous sense of humor into play and amusing her interested listeners frequently. Yet, these naturally clever remarks did not take away from the seriousness of her purpose and its ultimate success. All three artists did their parts well—being in good voice and each showing his individual artistic ability and skill—and the audience was thoroughly unanimous in its appreciation and reception of this fine work that is being done by Miss Lund.

Alina Bucciantini

Alina Bucciantini, dramatic soprano, gave her first recital in this country, November 14, at Aeolian Hall. Mme. Bucciantini has a reputation abroad as an opera singer. One always approaches the recital of an opera singer with more or less doubt, for most of them, trained in the singing of arias, rarely do justice to themselves in songs. Mme. Bucciantini is the happy exception—a singer who is a thorough musician as well. That she proved by the selection of four charming and simple Italian folk songs for her first group and by the delightful way in which she sang them, with no hint of stage tricks or false emphasis.

Next came two arias, Tu che di gel sei cinta, sung by Liu in Turandot, and the familiar In Quelle Trine Morbide, by the same composer in Manon Lescaut. The former is not particularly adapted to the concert stage. The second aria was splendidly done, with perfect control and a fine feeling for style and a knowledge of how to get out all the best there is in a number without those exaggerations which too often mar its execution.

Next came three charming songs by Respighi and Barrera y Calleja, by Granadinas, in which Mme. Bucciantini again became the trained concert artist. She sang two other arias—Ah, Fors' e lui, and O Lieto Suol—with the same artistic finish which characterized earlier ones in the program, and two other songs, her English in To One Who Passed Whistling in the Night, by Gibbs, being notably good.

Mme. Bucciantini has a pure, fresh, soprano voice, under excellent control, of the widest dynamic graduations. It sounds lyric in quality as she sings quietly, and one does not realize its dramatic possibilities until she rises to a climax, when it takes on an unsuspected power and true dramatic quality. In this one recital she proved herself a distinct addition to the list of concert artists. One would be glad to see her in opera too, for she showed plainly that her reputation abroad had been deservedly won. Rudolph Gruen was at the piano.

Francis Rogers

Francis Rogers, baritone, making his twenty-fifth annual concert appearance in New York, delighted a select audience at Town Hall on November 14. He offered a generous program of over thirty songs, of which no less than six—Purcell's There's Not a Swain, Schubert's Der Jüngling as der Quelle, Strauss' Morgen, two bits by Nevin, Dittes-moi, and O That We Two Were Maying, and Powell Weaver's Moon-Marketing—were encored. Mr. Rogers' years of service in the concert field do not seem to have lessened the vitality of his conceptions nor the youthfulness of his enthusiasm. His voice was mellow, impeccable in delivery and poetic to a high degree; his stage manner suave and graceful. Isadore Luckstein, his intimate friend and accompanist for the past twenty-five years, was at the piano. He played from memory, always delightfully in sympathy with the mood and manner of the singer. In the audience, among other people of note, was the Indian chieftain, White Hawk, in full regalia.

Mana-Zucca Holds Farewell Reception

About seven hundred guests attended the reception given by Mana-Zucca and her husband, Irwin M. Cassel, in New York on Sunday afternoon, November 14. The distinguished gathering included representatives from social and musical circles in the metropolis, and a convivial atmosphere prevailed throughout the afternoon. An interesting feature of the proceedings was the exhibition of a beautiful silver point etching of Mana-Zucca, by Cartotto. This work, as well as several others by the same artist, have been accepted for exhibition at the Metropolitan Museum of Art.

Among the guests at the reception were: Florence Reed, Yvonne D'Arle, Estelle Liebling, Oscar Saenger, Mr. and Mrs. J. Mellish, Henry Hadley, Ellen Dalossy, Herma Dalossy, Nanette Guilford, Marguerite Sylva, Ina Grange, Mr. and Mrs. Felix Salmond, Dr. and Mrs. Rumschisky, Serge Klibansky, Millie Hamblur, Alexander Lambert, Daniel Frohman, Nadia Reisenberg, A. Sherman, Mr. and Mrs. Evsey Belousoff, Mr. and Mrs. Vladimir Dubinsky, Mr. and Mrs. Clarence Adler, Mr. and Mrs. Cornelius Van Vliet, Mrs. Sigmund Adler, Mr. and Mrs. George Bernard, Mr. and Mrs. Lionel Sutro, Mr. and Mrs. A. Low, Katherine Ahneld, Mrs. Leonard Liebling, Marcella Roeseler, A. Burger, Pavel Ludikar, Mrs. Albert Kohn, Mr. and Mrs. Louis Raggen, Mr. and Mrs. Arthur Lewis, Mrs. William Rogers Chapman, Mrs. Evans, Pearl Byrd, Mrs. R. Cassel, Mr. and Mrs. Samuel Zuckerman, Rita Minton, Mr. and Mrs. Fonaroff, Mrs. D. Bandler, Charles Kroll, Margaret Schillings, Victor Zitris, Albert Riskin, Miss McConnell, Marie De Kyzer, Mabel Livingstone, Mr. and Mrs. Kinsella, Mrs. Wallerson, Mr. and Mrs. William Thorner, Cesare Sturani, Michael Shapiro, May Stone, Mr. and Mrs. Maximilian Pilzer, Mr. and Mrs. S. F. Rothafel, Irene Williams, Adelaide Gescheidt, Mr. and Mrs. Lazar, S. Samoiloff, Zepha Samoiloff, Mrs. Eugene Bernstein, Constance Hope, Marion Bauer and her sister, Herbert F.

Peyser, John Mojeska, Max Jacobs, Mr. and Mrs. Dudley Buck, Mr. and Mrs. Sehr, Countess D'Etreille, Baroness D'Montague, Mrs. Garbot, Rhea Silberta, Fred Sterling, Mr. and Mrs. Ignace Hilsberg, George Reimberr, Rosalie Heller Klein, William Pyle, Mr. and Mrs. A. Wasserman, Mrs. Edwin Franko Goldman, Mr. and Mrs. Ernestue, Mr. and Mrs. M. Ritter, Dr. C. Cole, Frances Sebel, Grace Divine, Marvin Maazel, Joseph Gingold, Mrs. H. Hartfield, Dr. and Mrs. Percy Friedenberg, Mr. and Mrs. Gobert, Dr. and Mrs. Jerome Zuckerman, Mr. and Mrs. William Dublier, Mr. and Mrs. Cartotto, G. Castro, Carlo Edwards, Josiah Zuro, and Mr. and Mrs. Kassel Lewis.

Mana-Zucca will leave New York the end of this week to spend the winter at her home in Miami, and the reception on Sunday was in the nature of a farewell to her numerous friends.

Alice Godillot Wins Envious Success

Although French in name, Alice Godillot is an American, of American parentage, inheriting her musical talent from her parents, both of whom were musicians. She began her public singing in churches when very young, and at sixteen she was an important church singer in Bridgeport, Conn. Soon Miss Godillot was singing in private recitals in New York, making a number of appearances in semi-public affairs



ALICE GODILLOT

In competition with some of the best singers in New York, Miss Godillot was selected as soloist with the Philharmonic Orchestra at the Stadium last August at which time the press critics expressed themselves in most praiseworthy terms. The New York Herald Tribune of August 7, 1926, said: "Miss Godillot displayed a voice of pleasingly clear quality of tone, ample carrying power, and praiseworthy smoothness." The N. Y. Times stated: "She has an excellent legato and a diction that permitted every word to be heard. Also, she was beautifully in tune. She had taste and musical feeling and won her audience." The Bridgeport Standard commented: "Miss Godillot sang in a most finished manner. She has a lovely voice and her singing is marked by fine artistry." The Brooklyn Eagle said: "Alice Godillot displayed intelligent interpretation, faultless technique and a perfect understanding of programmatic singing," while the New York Tribune also wrote that "Miss Godillot displayed a tone of great beauty and clearness."

Among many appearances Miss Godillot has made in and around New York are recitals in connection with Music Week, before prominent women's clubs, with the Beethoven Society, oratorio in Elizabeth, N. J., Bridgeport, Conn., soloist with the Brooklyn Orchestral Society at the Brooklyn Academy of Music, soloist every summer at Lake Mohonk, and recitals at private musicales. She is soloist at the Park Avenue Baptist Church in New York.

This season Miss Godillot has prepared, for her concert tour, some unusual programs which include a series of costume recitals featuring old English songs.

May Peterson in New York

May Peterson spent several days in New York recently, during which she broadcasted for Station WJZ, and has now returned to her home in Texas.

I SEE THAT

A play about MacDowell has been written and has already been produced by the Junior MacDowell Club. Alexander Tcherpine has signed a contract to be under an American management.

Captain Jerome Hart sponsors the cause of opera in the vernacular.

A new monument has been erected to Massenet in Paris. The Vienna Volksoper has reopened.

A private syndicate has been formed to take over Queen's Hall, London.

The London winter season will open with a new ballet given by the Daighileff dancers.

Richard Strauss will conduct in Dresden.

At the opening of the Liverpool Philharmonic Society's eighty-eight season, the "world's largest" cathedral organ was dedicated.

The Danish Musical Jubilee celebrated its twenty-fifth anniversary with four festival concerts.

Sousa is seventy-two years old.

The Lions' Club will give a bazaar for the benefit of the Home for Aged Musicians.

The new Max Ettinger Opera, Clavigo, was given its premiere in Leipzig.



DEVORA NADWORNEY,

contralto of the Chicago Opera and the WEA operatic Quartet, who, on November 15 in an orchestral concert program over WEA, conducted by James Haupt, introduced for probably the first time to the great radio audience at large, Herbert Spencer's new ballad, Dear Heart, What Might Have Been, among the other numbers of her program. Some of the artists who also expect to feature this song are Anna Fitzu, Elsie Baker, Douglas Stanbury, Craig Campbell, Cyrena Van Gordon and Katharine Palmer.

THE PICK OF THE PUBLICATIONS

Piano

(N. Simrock, Berlin)

Sonata for Piano, by Jan Vitolin.—This work, which has just reached our desk for review, was copyrighted in 1925, which would make it appear as not being entirely new. On the front page is a statement that performing rights are reserved. It is a difficult, complex, slightly modern work, apparently, in so far as a rather hasty glance indicates, well constructed and effective. It is written in separate movements according to old sonata styles, there being a slow melodic movement between the opening allegro and the final presto. The presto has a gay little tune and is more unaffected and less inclined toward modernism than the rest of the work. On the whole this is a very attractive composition and should be worth hearing.

Violin

(Maurice Senart, Paris)

Satyr Moto, a Concert Etude for Piano and Violin, by Alfred Fasano.—Mr. Fasano is a young cellist of Italian birth, now living in New York. He is an artist of considerable skill and a composer with ideals and sufficient technical ability to give them out effectively. This work is arranged so as to be available either for violin or cello, and also has simplified portions where its technical difficulty would be likely to prove beyond the ability of the average performer. It is a brilliant study of melodic beauty and should be effective on the violin or cello.

The N. F. M. C. is fostering the revival of choral singing. Mana-Zucca has dedicated a new song to Frances Sebel. Handel's Ariodante was staged at Stuttgart and much credit is given the producer, Otto Erhardt.

Carl Edouarde was tendered a surprise party by the members of his orchestra on his fiftieth birthday.

Paul Douguereau's concert was a social event as well as a musical one.

The Love of Three Oranges was coldly received in Berlin. Zoltan Kodaly's new Singpiel was an enormous success and his music is styled as "effervescently humorous."

Barbara Lull, violinist, will make her debut in St. Louis this season, appearing as soloist with the St. Louis Symphony Orchestra.

Charles Stratton, exponent of Adelaide Gescheidt's principles of voice development, has seven performances with the New York Philharmonic Orchestra.

The N. A. O. presented Frederick Candlyn with the \$500 cash prize donated by the Austin Organ Company, and the Audsley Medal, at a notable gathering.

The New York College of Music will soon celebrate its fiftieth anniversary.

Two Marguerite Potter pupils give a vocal program at the Wurlitzer Auditorium, November 27.

Laurie Merrill was praised in Philadelphia for her singing there.

Two Claude Warford pupils give a program of solos and duets at Town Hall, December 7.



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THE COMPOSER OF TURANDOT WRITES TO BUZZI-PECCIA

(Continued from page 18)

Only three months later, however, at midnight on March 23, 1922, he writes again from Viareggio and speaks most interestingly of the opera, the composition of which he had already begun. The parts of the letter (3) which have to do with Turandot read as follows: (The letter begins with a salute, "Caro trabbicolo," the latter being a Tuscan word of endearment that is quite untranslatable.)

Caro Trabbicolo.
Eccomi a te. . . . Pieve, ma non mi scoraggio.
Lavoro a Turandot che e' un lavoraccio serio!!
Sono in angustia pel libretto che non e' ancora come il faut, ma lo sara' . . . Ma quando? . . . I poeti promettono e alzano il diapason quando son vicini . . . ma se mi allontanano . . . dicono che lavorano ma si fregano dell' Olanda. . . .
Anche qui musiche nuove ma carcasce vecchie.

(Translation)

Here I am. It rains, but I am not discouraged. I am working at Turandot, which is a serious work, a mighty big bone to masticate. I am now worried about the libretto which is not yet as it should be. Of course it will be alright, but when? When my poets are here with me they make lots of promises and are in high spirit; but when I am not there they say they are working hard but they get lazy, don't care and do not work.

Also here we have new music. New music but old carcasces, no ideas. Color—color—music which does not attract, but makes one tired.

By-by, old cow!

Your Pig.

The fourth letter, written St. James Day, July 25, 1922, again refers to Turandot and is especially interesting as it refers for the first time to the fatal malady which carried him away only two years later. He has been a little ill, but feels better; Turandot sleeps; he will finish it, but only at his own convenience—and he never lived to finish it. There is a real, unconscious pathos in this final letter. Here it is, with the translation:

25-7-22

San GIACOMO.

Auguri . . . , grazie!!

Caro Barbicou

Sono stato un po' ammalato—ora meglio. Ho lo spirito denaturato e mi fa schifo Euterpe.
L'aria del mare mi irrita e mi rompe i cincindellori forse andro' al monte.

Turandot e' qui che dorme come le serpi d'inverno. Ho finalmente il libretto completo. . . . Lo faro', ma con comodo mio.
Milano non vedrarmi per ora. . . . Fora e in inverno ma per poco perche' l'inverno nuoce mi a Milano.

Siamo vecchi . . . ma che fare . . .
Venne giorni fa Gatti Casazza a visitarmi, eran sei anni, . . . l'ho trovato bene.

Conosci La Rondine? . . . E' la piu' bella opera mia . . . A Milan.
Milano me la rovinarono . . . ma vedrai che la sua risurrezione deve avvenire se il mondo e' giusto.

Amami Alfredo!
La tua Violetta.
Al parmigiano.

(Translation)

25-7-22

San Giacomo

Best wishes—thanks!

Dear Bluebeard—

I haven't been well but I am better now. My spirit is denatured and disgusted with Europe.

The air of the sea makes me very nervous. Perhaps I shall go to the mountains.

Turandot is here sleeping, as the snakes sleep in winter. The libretto is completed at last! I will work on it—but I will take it easy, just when I feel like it.

Milan will not see me at present. Perhaps I will go in winter but only for a very short time. Milan is no good for my health.

We are old—but it can't be helped.
Gatti Casazza has just been to see me. I hadn't seen him in six years. I found him looking very well.

Why are you such an obstinate lover of the lake? Why don't you come down here to the navel of Italy? Are you afraid of the olive and pine trees, the C eaten by the Tuscans (the Tuscans pronounce an H instead of a C), the nice perfume of the mortadellas (Tuscan sausages) or the women? I have put them aside—don't want them—that's all.

Do you know La Rondine? It is the best opera I have composed. They have ruined it in Milan. So it's resting, but the day of its resurrection will come—if there is justice in this world.

All my other operas bore me. La Rondine amuses me. And Turandot may come out fine—if it is well produced.

Love me, Alfredo!
Your Violetta, with Parmesan cheese.

[In next week's issue, the MUSICAL COURIER will publish a second very interesting story of Mr. Buzzi-Peccia, in which he relates a number of interesting personal anecdotes of Puccini which have never been made known.—The Editor.]

Curtis Institute of Music Notes

Josef Hofmann has returned from Europe and resumed activities as director of the piano department at the Curtis Institute of Music in Philadelphia. There have been numerous applications from those who desire Mr. Hofmann's personal instruction, and he held special auditions on November 4, for those who, having successfully passed their entrance examination, are waiting for vacancies to occur in his classes.

This interval of teaching is regarded by Mr. Hofmann as "a rest" between concert bookings. Behind him in England is a record-breaking tour during which he gave eleven concerts in nineteen days. Just ahead is the opening of his winter concert season in America which requires five concerts to be given in six days.

Accompanying Mr. Hofmann on the return trip from Europe were two young musicians both destined for the Curtis Institute. The younger, Master Casini, a thirteen-year-old lad of Italian and Russian parentage, was brought to America by Mr. Hofmann at the request of the boy's uncle, Benno Moiseiwitsch, the brilliant Russian pianist, who is a newcomer this season on the faculty of the piano department. Mr. Moiseiwitsch is now conducting his personal classes at the Institute and will himself instruct his nephew in piano.

The elder of Mr. Hofmann's traveling companions was Abram Chasins, the twenty-four-year-old composer, whose work already is becoming well known. Compositions by the young man will be included this year on Mr. Hofmann's concert programs, and he will supervise Chasins' piano studios. The young composer will join the faculty of the Institute instructor in secondary piano while continuing to study and compose.

Amy Beach Abroad for Winter

Amy H. Beach, pianist, is leaving on November 20 for Italy and France where she will spend the winter, returning to the States next summer.

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ARTISTS EVERYWHERE

(Continued from page 17)

Mass., in December, and early in January will leave for a Pacific Coast tour. Many of her engagements are with State colleges, among them The Agricultural State College at Tucson, Ariz., and the State College at Stillwater, Okla.; these are to be followed by engagements in New Orleans, Atlanta and Augusta, Ga.

Guy Maier and Lee Pattison, the duo pianists, began their fall tour with a recital in Canton, Ohio, on November 2, and before December 3 they will fill twenty engagements, including Boston, New York and Chicago recitals. In January they will make their third consecutive tour of the Pacific Coast and will appear in Tacoma, Astoria, Moscow, Los Angeles, San Rafael, San Francisco, Pasadena, Berkeley, San Jose and Redlands.

The Music Teachers' National Association announces the annual convention for December 28-30, Sagamore Hotel, Rochester, N. Y. Harold S. Butler, Syracuse University, president of the association, promises a brilliant program, with Arthur M. See, secretary of the Eastman School of Music, as chairman of the committee. Essays, discussions and a banquet are features, with a final concert by the Rochester Little Symphony, Howard Hanson, conductor.

N. Lindsay Norden again this season will have charge of the musical services at the Second Presbyterian Church, Philadelphia. Mr. Norden has arranged interesting programs to be given by the chorus choir and soloists, with the assistance of Frederic Cook, violinist, and Vincent Fanelli, harpist.

Marguerite Potter will present two artist-pupils in a recital at the Wurlitzer Auditorium, November 27, at 3:30 o'clock—Elizabeth Ingalls, soprano, and Sara Lee, mezzo-soprano. They are known in church and concert, and Miss Lee has been frequently heard with symphony orchestras. The general public is invited.

Gray Perry, a descendant of an old southern family residing in Florida, gave a piano recital at Chickering Hall on October 21. Mr. Perry, whose musical training was received under Phillip in Paris, made an excellent impression in a varied program.

May Peterson sang recently in Philadelphia, at a banquet given at the Ritz Carlton Hotel by the Convention of Legion Members with the result that the next national meeting of the Legion will be held in San Antonio, Tex., the soprano's adopted state, where her husband is prominent in political and Legion affairs.

Elisabeth Rethberg appeared in a joint recital with Lawrence Tibbett at Brockton, Mass. October 24, an engagement especially desired by the music club of that city to open their season. This was Madam Rethberg's final concert appearance until after her Metropolitan opera season when she will sing until the middle of January, to be followed by a concert tour lasting into May.

Lillian Rung, pianist, gave the first of a series of Wednesday afternoon recitals, November 3, at the American Institute of Applied Music, Kate S. Chittenden, dean. Her program included works by Bach, Beethoven, MacDowell and Paderewski, and was interpreted in a way to bring credit to her teacher, Annabelle Wood.

Felix Salmond, distinguished English cellist, recently gave a recital at Wells College, Aurora, N. Y.

Harold Samuel has conquered London anew with his recent Bach week in the English metropolis, according to a cable received by Richard Copley, his American manager. The English Bach week given by Mr. Samuel is now an established institution. This year he will establish the custom in New York, when he gives six Bach recitals on successive days in Town Hall commencing in January. Keen interest is being manifest in the Cycle and present indications point to a success that will establish new attendance records for one composer's programs.

Tito Schipa, immediately after arriving in America from his vacation abroad, accomplished a unique feat. He had but two days to spare for Victor recordings and in two days Schipa recorded twenty-three songs, each perfect on its first recording. The following day he left to make eight appearances with the San Francisco Opera Company, opening the season in Martha to a capacity house in the big Convention Auditorium. Following appearances with the same organization in Los Angeles, Schipa began his concert tour of the Middle West and East, embracing many important cities and extending until December 6, when he opens his annual engagement of eight weeks with the Chicago Civic Opera Company.

William Simmons, concert baritone and teacher of singing, has resumed his activities for the 1926-27 season.

Dr. Sigmund Spaeth began his new season as a free lance propagandist for music with ten days of record-breaking activity in the city of Cleveland. In that short time he met over fifty different audiences, including two appearances on the radio. His listeners included all the local service clubs, most of the important schools and colleges, and a number of impromptu gatherings. Dr. Spaeth's aim has always been to popularize music itself, and to prove to the average listener that he would enjoy it, sincerely and thoroughly, if he only gave himself the chance. It is likely that other orchestras will follow Cleveland's example in putting music on the map in their own communities.

Stefan Sopkin has just been engaged to appear as soloist with the Chicago Symphony Orchestra at one of the regular pair of symphony concerts.

Donald Francis Tovey, English pianist and professor of music at the University of Edinburgh, gave a recital to the students of the Institute of Musical Art in the Institute auditorium, November 8.

Marion Talley, it was announced several weeks ago, has founded a scholarship which will provide for the musical training of some gifted young fellow-townsmen of hers. The first one to be selected is Clark Sparks, tenor, who will study in New York this winter with Alessandro Bonci.

Tau Alpha Chapter, of Mu Phi Epsilon, national honorary musical sorority, was installed in New York City by the national president of the organization, Lucille Eilers Brettschneider, of Cincinnati, Ohio, October 18. On the same day, the National Club House of Mu Phi Epsilon was formally opened. The Club House is available to students initiated in any of the fifty-five Chapters of the Sorority, located throughout the United States, who come to New York to continue their studies.

Gil Valeriano, Spanish tenor, who made his debut as recently as last March, is already in demand for recital

appearances. He left for a tour, following his Carnegie Hall recital of November 9, which includes appearances in Baltimore, Birmingham and Cedar Rapids. He is planning a Chicago recital in February.

Nevada Van der Veer has been reengaged for the Ninth Symphony performance by the Boston Symphony Orchestra, the re-engagement speaking for itself.

Cara Verson, pianist, who specializes in modern music, is using some interesting new examples of the work of Szymanowski, Bartok, Wladigeroff and Wellesz this season. Many of the compositions Miss Verson is using are being heard for the first time in the United States.

Harriet Ware, composer and pianist, gave a recital October 29 with Edwin Swain in Garden City. A new publishing firm, Harriet Ware Publishers, Inc., has been formed and is now issuing her latest compositions. "It is opening up beyond my wildest dreams," said Miss Ware.

Frank Waller, gifted young American composer, recently returned from Europe on the Homeric after conducting two most successful concerts on the Lamoureux Orchestra, June 5 and 19. It is interesting to note that Mr. Waller gave the first performance in Paris of the Tchaikowsky Fifth Symphony, besides presenting many novelties.

Reinold Werrenrath, American baritone, whose first New York recital of the season was given on October 31 at Carnegie Hall, faces an even more strenuous season than usual, one which will take him to the Pacific Coast and in which he will sing nearly seventy concerts. One of Mr. Werrenrath's first appearances was in Jackson, Mich., and in commenting on it in the Jackson Tribune Marjorie Hilla Dowling wrote: "This particular artist has made a place for himself in this city with his ever-pleasing voice in every detail. He possesses at all times a lovely smooth quality, never varying in tone, full of resonance, the low tones rich in their very depth and the higher tones never sounding in the least strained, but clear to the last sound." The Citizen-Patriot noted that "Werrenrath is undoubtedly one of the most successful artists on the concert stage today, his splendid voice, fine musicianship and his delightful personality all combining to place him in this eminent position."

Frieda Williams, soprano, returned to America recently on the France with many celebrities, including Rudolph Ganz, Raquel Meller, Irene Bordoni and Didur. Miss Williams spent a thoroughly enjoyable summer abroad. She did some coaching with Camille Decreux, which she believes to have been very beneficial. Miss Williams plans to coach with Richard Hageman this season and also to give a New York recital.

The Y. M. H. A. presented a program of interest on October 24, in the auditorium of the Association. The Y. M. H. A. Symphony Society, under the direction of A. W. Binder, composer and conductor, gave a program of symphonic works, some of which were interpreted by the Repertory Group of the Strauss School of the Creative Dance. A notable feature of the evening was also the appearance of Flora Adler, virtuoso harpist, who presented two groups of compositions for the harp.

Charlotte Lund Appears Twice in a Day

Charlotte Lund accomplished an unusual feat recently when she gave two of her delightful opera recitals in one day. Monday afternoon, November 8, she opened her series for the Brooklyn Academy of Arts and Sciences, offering Madame Butterfly, and in the evening she gave Faust at Columbia University, the second recital of her series there this season. Both appearances were to sold-out houses.

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OPERA IN THE VERNACULAR

By Jerome Hart

With regard to the desirability of giving opera, whatever its origin, in the language of the country where it is performed, there is much to be said. Let us take the example of other countries. In Italy, opera, be it Italian, German or French, is invariably sung in Italian; in Germany, it is sung in German, and in France it is sung in French. There is today in England a growing tendency towards giving opera in English, thanks to Sir Thomas Beecham and the British National Opera Company, not to mention "the old Vic." Then, it may be asked, why should not opera be sung in the vernacular in this country, and especially in its leading opera house? Mr. Gatti-Casazza would probably reply that the Italian and German artists, whom he chiefly employs, are, as a rule, unable to sing in English. Obviously the retort to this is, that if they can not or will not sing in English they should not be employed, and that Italian and other foreign communities in our midst should be left to support their own opera. There can be no gainsaying that the practice of giving opera in the language of the country in Italy, Germany, France and England has led to the utilization mainly of native singers, and this doubtless would be the result were the same practice followed in the United States. As a consequence we might sometimes be deprived of the opportunity of hearing a distinguished foreign artist in roles in which he or she had won renown, although this need not be an irremediable loss. Take Jeritza for instance! She is able to sing Italian opera in Italian, witness her Tosca and Fedora, and French opera in French, as in her impersonation of Thais. Chaliapin sings Meisostefe in Italian and Don Quichotte in French, while he is permitted at the Metropolitan to sing his great role of Boris in Russian, with the rest of the cast singing in Italian. But if the rule at the Metropolitan were to give opera in English, doubtless we should soon find eminent foreign artists learning to sing their roles in that language, and were they unwilling to do so the public would have to do without them. Moreover, the existence of a National Opera in New York need not and would not prevent the production of opera by distinguished foreign companies.

The practice of singing opera in a foreign language in this country and in England is an old established one. There was no opera in English, save for the very occasional production of works by Cowen, Goring Thomas, and maybe one or two other British composers. However, during and since the World War, there came a change in London. A few seasons ago Sir Thomas Beecham produced at Covent Garden in English several operas which had been hitherto sung in foreign languages and moreover he produced them with English artists. The experiment, for such it may be regarded, was an artistic and notable success, although, for reasons which need not be enlarged upon, financial disaster overtook Beecham's enterprise.

Following this experiment some venturesome person formed the British National Opera Company, which has given several seasons of opera in English, and although this project has had to struggle with fluctuating fortunes against the impoverished condition of society, due to the war and its aftermath of heavy taxation and high prices, not to mention royal neglect, it is still valiantly carrying on both in London and the provinces, and there is now very little foreign language opera to be heard in the English metropolis, apart from the short seasons of Italian and German opera recently given at Covent Garden.

But long before the attempts of Sir Thomas Beecham and the British National Opera Company, English opera, that is opera in English, had been heard all over Great Britain, thanks to the enterprise of the Carl Rosa Grand Opera

Company and the Moody-Manners Opera Company, both of which for many years carried aloft the banner of opera in English with remarkable and sustained success. Any own recollections of the performances of these companies have convinced me that opera can be successfully produced in English, and similar attempts made in this country confirm this view. Many contend that it is time for a determined effort in New York to give opera in English, and the idea may be commended to such enterprising impresarios as Morris Gest (despite his apparent passion for everything Russian) and above all to William Wade Hinshaw. The latter some seven or eight years ago conducted two very interesting and, on the whole, successful seasons of opera in English at the Park Theater (now the Cosmopolitan), New York, and, as I have already stated, he has since been sending out "on the road" excellent companies in English versions of operas by Mozart and other composers.

One of the principal arguments advanced against singing operas of the foreign repertory in English is the atrociously bad translations which are at present in existence. This is only too correct, and in the majority of cases it would be necessary to prepare new and improved English versions. These should be made by writers who are not only literary men but also musicians to the extent at least that they understand matters of accent and rhythm, and have an appreciation of the beauties and vocal capabilities of the English language. Let us freely admit some of the difficulties which stand in the way. Music must needs as a rule sound better when sung in the language which originally inspired it. The consonantal and especially the vowel sounds of the English language are entirely different from those of the Latin languages, and even the German, and it is a task of difficulty and delicacy for a translator to supply words which will effectively replace those that originally inspired the composer. It must be borne in mind that the words usually precede and inspire the musical composition, and not vice-versa. Nevertheless it is by no means impossible to make workmanlike and thoroughly singable English translations of Italian, French and German operas. Mr. Hinshaw went to the late Henry E. Krebhiel for translations of Mozart's Schauspieldirektor, (otherwise The Impresario) and Cosi Fan Tutte, and H. O. Osgood for English versions of Le Nozze di Figaro, Don Giovanni and other works. Fortunately both had had musical training, and were at the same time men of literary taste and capacity. Mrs. Edith Rockefeller McCormick, who was for years a munificent supporter of the Chicago Opera, has also commissioned translations into English of standard works in the operatic repertory.

There remains the question whether English is a singable language, although in the opinion of competent judges this may be regarded as virtually settled. At any rate it is admitted by all but a few that English is as good a language as any other for vocal or singing purposes, and that the vowels and consonants, given their due value, and the syllables and words properly enunciated fall as gratefully on the ear as Italian, French or any other lingua latina, and still more so than the oftentimes harsh and guttural German. Should any one be doubtful of the beauty of English when sung, let him listen to the English tenor, John Coates, "Master Chanter John," as Sir Edward Elgar aptly named him; or to another John—John McCormack of that ilk; or to that fine American baritone, Reinald Werrenrath, to mention but a few singers whose English diction has won admiration.

Finally, and altogether apart from the question whether the Metropolitan Opera should become a truly National institution and give opera in the vernacular, and thereby encourage American singers, there remains the need for an opera house in New York occupying the same position with regard to the Metropolitan that the Opéra Comique does to the National Opera in Paris. This city has no house of the intimate character of the Opéra Comique or the Théâtre des Champs Elysées in Paris, or some of the smaller opera houses in Berlin, Munich and Vienna. Given a home of this kind in New York, we might look for regular seasons of opera in the vernacular, including the lesser works of the repertory, as well as new operas by American, English and other composers. It may be said without hesitation that such a house is one of the pressing artistic needs of the city, and with a growing interest in opera in English and also original American and English opera we may hope to see a movement projected for the permanent establishment in New York of a theater corresponding with the Opéra Comique in Paris. Here is an opportunity for some generous millionaire to provide a musical temple which will not only be a monument to his own memory but also a permanent shrine of the music drama.

Matinee Musical Club Gives Program

The Matinee Musical Club, of which Rosalie Heller Klein is the energetic president, held a closed meeting on November 1 which was attended by many prominent personages in the musical world. An interesting program was presented by The Holland Trio; Mabel Corlew, soprano; Mary Bennett, contralto; Edwin Delbridge, tenor; Alfred Troemel, violin; Minabell Hunt, James L. Womble, Elsie Fiedler and Mrs. Alfred Troemel, accompanists. Mrs. Edwin Franko Goldman was the guest of honor, and at the conclusion of the program she commented on the two series of talks on the music dramas of Richard Wagner which she is presenting at the Hotel Majestic with the assistance at the piano of Ralph Leopold. Mrs. Goldman stated that she would give the geneses, interpretations and stories of the music dramas, together with various biographical detail and incident of interest and importance.

May Peterson Broadcasts

May Peterson was featured on the Maxwell House Broadcasting Hour over WJZ, on November 7, giving a continental program. For the Scandinavian countries the artist sang the Norwegian Echo Song, by Thrane; for Czechoslovakia, Dvorak's Songs My Mother Taught Me; for France, Dans le forêt, from Delibes' Lakme; for Germany, Marietta's lied, from Korngold's Die tote Stadt; for America, Thy Beaming Eyes, by MacDowell and, for the South in particular, O Promised Land, an old hymn arranged by Francis Moore.



VITO CARNEVALI,

who returned to New York the end of September after a summer of teaching at the Villa D'Este in Tivoli, a master school for Americans patronized by the Italian Government. In July he accompanied Gigli in two concerts in Italy, and since his arrival from Europe has been on tour with the famous tenor. Mr. Carnevali has now reopened his New York studio and is busy giving instruction to a large class of vocal pupils and also coaching artists for concert and opera. Next summer he will resume activities at the Villa D'Este, where Mrs. Carnevali also will teach voice. (Photo by Campbell).

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LYMAN ALMY PERKINS

and a group of prominent singers of Norfolk and Portsmouth, Va., who were members of Mr. Perkins' summer class at Norfolk College this year. All of them hold prominent church and concert positions in their locality. They also were participants in the closing concert program of the summer class. The photographs show 1—Ray Winters, baritone; 2—Helen Markham Flynn, soprano (Caffey's Studio); 3—Archie Twiford, tenor; 4—Louise Cofer Pantier, contralto (Photo by Daguerre); 5—Mai Lee Winfree, soprano (Caffey's Studio); 6—Druey Cecil Carr, bass-baritone (Danby Art Studio); 7—Mr. Perkins; 8—Owen Wilborn Moran, bass-baritone (Photo by Bachrach).



WARD STEPHENS

in the yard of Franz Liszt's home at Weimar. On his way home from Salzburg, where he had spent the summer as associate to Lilli Lehmann, he visited a number of musical shrines.



GIUSEPPE BOGHETTI.

whose activities in Philadelphia as a vocal teacher have increased so rapidly that it has been necessary to enlarge his studios. There also is a demand in New York for instruction from Mr. Boghetti, and each Friday he devotes his entire time to classes in the metropolis. (Kubey-Rembrandt Studios.)



ANTON VON WEBERN,

whose Five Orchestra Pieces will be on the program of the next League of Composers' concert at Town Hall, November 27, together with Stravinsky's Histoire du Soldat, Bartok's Village Scenes, Gruenberg's The Creation, and part of Krasa's Chamber Symphony. Koussevitsky will conduct.



HAROLD VAN DUZEE,

American tenor, who, after several years of success in opera and concert abroad, has returned to his native land and opened a voice studio in New York. Mr. Van Duzee has just been on a concert trip through the West, which included an appearance with the Cincinnati Symphony Orchestra. Among the roles which brought him special success abroad were Siegmund in Die Walküre, sung in Vienna, and Samson in Samson and Delilah, sung at Nice. (Sam M. Judd photo.)



AN ARTHUR SHATTUCK SKETCH.

Arthur Shattuck's fingers are as clever with the pencil as they are on the piano keys, which is saying a good deal. Here is a sketch entitled Altstadtwinkel in Minden (A Corner of the Old Town, Minden), which he made last summer. Mr. Shattuck is playing in Europe this winter. The present month he is appearing in Hamburg, Cologne, Leipzig, Berlin, Dresden, Eisenach and Weimar. Later he has numerous engagements in Belgium, Holland and Scandinavia.



PAULINE APEL.

Fraulein Apel, who died a few weeks ago at the advanced age of eighty-eight, was for thirty years Liszt's personal servant and she had resided in Weimar ever since, in charge of the Liszt House. The sketch was made last summer from life by Arthur Shattuck, pianist, and is doubtless the last portrait of Fraulein Apel ever drawn. She inscribed it in her wavering old handwriting "Fr. Liszt's alt-30 jährige Dienerin, Pauline Apel" ("Franz Liszt's old thirty-year servant.")

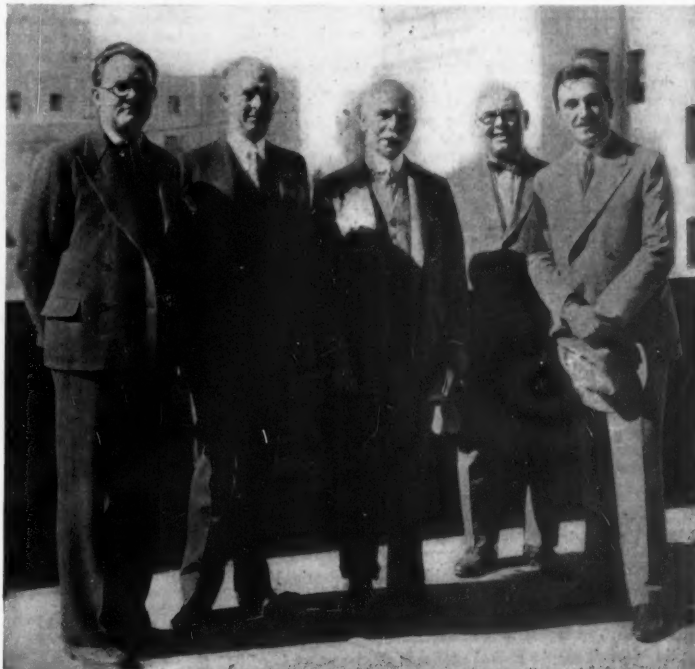


MARIO CARBONI.

well known operatic baritone and voice coach, who has been prevailed upon to devote one day a month to teaching at the Wausau Conservatory at Wausau (Wis.), has become a great favorite in that city. The accompanying snapshot shows the popular baritone with Mrs. D. T. Jones, who is a society leader in Wausau and a great music-lover who has heard most of the great singers of the concert and opera stage. Mrs. Jones entertained Signor Carboni on one of his recent visits to Wausau.

OPERA IN LOS ANGELES

Los Angeles has just finished its annual season of opera. One of the guests of honor during the season was Otto H. Kahn, who attended two performances and spoke from the stage on one occasion. Grouped around Mr. Kahn (in center) are (left to right) Merle Armitage, business executive of the Los Angeles Grand Opera Association; R. T. Burge, chairman of the joint executive committee of the San Francisco and Los Angeles Association; George Leslie Smith, general manager, and Gaetano Merola, who has been general director of the San Francisco Association and has recently been promoted to the same position with both associations, which will work in co-operation hereafter. (Keystone Photo Service)



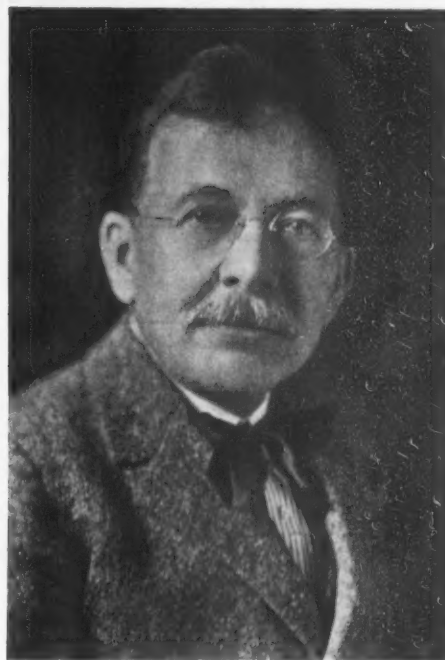
THE ABDUCTION FROM THE SERAGLIO AT ROCHESTER.

As told at length in last week's issue of the MUSICAL COURIER, Mozart's delightful comedy opera, *The Abduction from the Seraglio*, had its first performance in America at Kilbourn Hall, Rochester, presented by the Rochester Opera Company, November 1. It was a fine performance, up to the highest standards in every respect and produced in a sumptuous manner. Eugene Goossens conducted, Vladimir Rosing was the stage director, and the colorful costumes and scenery were designed by Norman Edwards. The principals seen in the picture are (left to right): Philip Reep as Pedrillo, Mary Silveira as Blonda, George Houston as Pasha Selim, Ethel Codd as Konstanze and Albert Newcomb as Belmonte. Richard Halliley, as Osmin, stands between Blonda and the Pasha.



A MARTHA BRAARUD ARTIST-PUPIL.

The accompanying photograph is of Lucille Chalfant, artist from the New York studio of Martha Braarud, who has appeared successfully in concert and opera both in America and abroad. Miss Chalfant sang at the Friday Morning Musicales at the Biltmore on November 5 and was enthusiastically received by a large audience. Her selections included the famous arias of the Queen of the Night from Mozart's *Magic Flute*, which the soprano sang as originally written. When Miss Chalfant sang this role in Baden Baden, Germany, last summer, the critics declared it was the first time in fifteen years it had been heard in the original key as written by Mozart. In these two arias Miss Chalfant sings high F above high C five times.



DR. J. FRED WOLLE.

who last month resumed rehearsals of the famous Bethlehem Bach Choir, of which he is the director. Although the next festival will not take place until May 13 and 14 of 1927, inquiries regarding it are received daily by Dr. Wolle's secretary. The programs include, in addition to the Mass in B minor, which is given each year, four and five part motets and motets for double choir. (Photo © Bachrach)



MILO MILORADOVICH.

soprano, who made her debut in Philadelphia on October 20 in the Academy of Music, singing with orchestra *Leise, Leise* from *Der Freischütz* and a group of shorter numbers with piano accompaniment. According to the Philadelphia Inquirer Miss Miloradovich met with an appreciative reception from a large group of music lovers and was recalled several times. The same paper commented on her "opulent tones and able art." S. L. L. noted in the Philadelphia Public Ledger that "She scored an imposing success. Mlle. Miloradovich has a soprano voice of very beautiful quality and evenness throughout all the registers, and she uses it admirably. The soloist was obliged to respond with encores after each appearance." (Photo by Apeda.)

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National Association of Organists Makes \$500 Presentation

The presentation to Frederick Candlyn of \$500, donated by the Austin Organ Company, and the Audsley medal, by the National Association of Organists, for his Sonata Dramatica, took place in the Chapel of the Intercession, Washington Heights, November 8. It was truly a splendid and significant occasion, a dinner for 100 members and guests of the N. A. O. being served, at which the president, Reginald L. McAll, as toastmaster, introduced speakers. Among them, the wise and witty welcoming words of Rev. Dr. Gates; the greetings brought from Missouri by Dr. Eversden; the presentation of a beautifully bound testimonial to the retiring president, Henry S. Fry, by Chairman John W. Norton; the brief talk by Dr. Noble concerning the fifty-three manuscript works submitted; the hearty introduction of Mr. Candlyn by Rev. Dr. Brooks, now of St. Thomas' Church, New York, former rector at Albany; the introduction and greetings by Jane Whittemore (New Jersey), Dr. Ward (Philadelphia), Carl F. Price (president, New York Hymn Society), Senator Richards and Messrs. Tilton and Tussey (all of New Jersey), Mauro-Cottone, S. E. Gruenstein (editor of The Diapason), and Messrs. White and Hawke, of Toronto, Canada—all this, with the response and illustration at the piano of themes from the prize work, made the dinner a memorable occasion. Treasurer John Spencer Camp, of the Austin Company; Frank Harrah, organist of Intercession Chapel, and Berthold Audsley, designer of the medal, also were introduced. At the close the company adjourned to the church auditorium, where the composer played the work, and was presented with the \$500 award by Mr. Camp, and the Audsley medal by President McAll. Special compliments were given Lillian Carpenter, chairman of the committee which arranged this notable affair.

The executive committee meeting preceding this dinner and presentation was largely attended, Chairman Norton presiding. Thanks for efficient service was voted to Cecile Kettel. Treasurer Treadwell reported \$1,300 balance November 1, and Mr. Riesberg said about \$300 was still due from advertising accounts. A new chapter is in progress of organization by Mr. Sieber in Florida. President McAll reported invitations to visit Boston and elsewhere in the service of the N. A. O. 100 N. A. O. pins were ordered. Dr. Eversden, dean of the Missouri chapter, told of tentative plans for the convention at St. Louis beginning August 2, including hotel rates, symphony orchestra, concert entertainment of the entire membership at lunch by the Kilgen Company, etc. Attention was called to the November 23 New York concert of the Dayton Westminster Choir. Those present as members of the executive committee were president McAll, vice-presidents Fry and Noble, secretary Nevins, treasurer Treadwell, chairman Norton, Misses Carpenter and Kitchener, Senator Richards, Messrs. Ambrose, Maitland, Farnam, McKinley, Weston, Riesberg; also as guests, Dr. Eversden, Mr. Ward and Mr. Gruenstein.

Cleveland Institute Notes

CLEVELAND, OHIO.—With the opening of the fall term of the Cleveland Institute of Music and the beginning of the active winter season its faculty artists resume, simultaneously, their teaching and concertizing. One of the first out-of-town concerts by the Institute artists was given in Ann Arbor, Mich., October 20, before the Tuesday Matinee Musical Club. Beryl Rubinstein, pianist, and Andre de Ribapierre, violinist, gave the program before a large audience in the Michigan Union. Its enthusiasm and warmth surpassed its size, though. Mozart's sonata in C major, No. 8, was a vehicle to display the lightness of touch of the pianist's fingers, rapidity, and tonal shadings, matched by the exquisite violin shadings. De Ribapierre ran a gamut of tonal shadings from the most vivid to dainty pasteling in a group of violin selections including variations on a theme by Corelli, Hymn to the Sun, and Wieniawski's Polonaise in D. Rubinstein's deft and sensitive fingering found no limits in the piano group of Bach's Siciliano, the Rosamunde Ballet Music by Schubert-Canz, and Chopin's Fantasy in F minor. Cesar Franck's sonata in A major for violin and piano was the closing number.

The last week in October marked the opening of the orchestra department at the Cleveland Institute. The term in the orchestra school is somewhat shorter than that of the other departments, due to the fact that the majority of the faculty are members of the Cleveland Orchestra which does not assemble until October. The personnel of the department remains for the most part the same. Andre de Ribapierre head of the strings department, conducts the junior and senior orchestras, where students are given their actual orchestra training. Victor de Gomez is head of the cello department and Carlton Cooley of the viola; both of these men are leaders of their sections in the Cleveland Orchestra. Other symphony players who hold positions on the Institute faculty are Weyert A. Moor, flute; Charles Kavser, bassoon; Arthur Cerino, horn; Constant Omers, timpani; Gerald Fiore, double bass; Albert J. Andraud, oboe. William de Boucher, clarinet, is a member of the Park Theater Orchestra.

Melius in Benefit Concert

Luella Melius will interrupt her nation-wide tour for a concert at Orchestra Hall, Chicago, November 19, under the joint auspices of the Martha Washington and South Shore Woman's Clubs for the benefit of the Martha Washington Home for Destitute Crippled Children. Patrons and Patronesses for this gala musical event include Mrs. Edith Rockefeller McCormick, Olga Menn, Mr. and Mrs. Samuel P. S. Newton, Mr. and Mrs. Henry Riggs Rathbone, Mr. and Mrs. Frederick C. Vose, Mr. and Mrs. George Buckingham, Mavor and Mrs. William E. Dever, Senator and Mrs. Charles S. Deneen, Mrs. Archibald Freer, Georgia Kober and Mr. and Mrs. George Lytton.

Philip Morrell Plays

Philip Morrell gave a recital at Town Hall on October 31, and convinced his audience as well as the critics that he was an artist of rare attainments. He has remarkable authority, dignity and poise, and he plays with evident

musical understanding, clarity and precision. His program included a Brahms sonata, a Ciaconna for violin alone by Bach, a concerto by Vivaldi-Nachez and a group of smaller pieces. Mr. Morrell's tone is of fine quality; he plays with a broad sweep that is very impressive, and he has a dramatic feeling that is a great asset and which delighted his hearers. His interpretations are resourceful, showing a certain definite individuality rather unusual in a man of his years—he appears quite youthful,—and his complete relaxation and



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freedom from affection added materially to the charm of his performance. He would seem to be a violinist of more than average promise, well able to meet the competition of our crowded age.

Two Jimmys Heard

Two Jimmys were the bright particular stars of the Mecca Temple celebration given by the United German Societies of the City of New York on October 25. Mayor Jimmy Walker and Basso Jimmy Wolfe caught the public favor and had the joy of hearing the great structure ring with applause. The Mayor made a delightful speech and the basso sang gloriously. Mr. Wolfe chose the aria from the Magic Flute with a fine sense of suitability, since In Diesen Heiligen Hallen, is a tribute to brotherhood—to a Masonic Temple and to the German-American celebration of the first appearance of sons of Germany on the American stage in Germantown, Pa., 243 years ago. The aria is also well suited to Wolfe's rich and sonorous basso, with its magnificent range of two and a half octaves. His audience listened in breathless silence and at the end of the song the house rang and thundered with applause that did not cease for five minutes. Several critics commented on the quiet simplicity that marks the growing artistry with which James Wolfe handles his voice. It is an organ of tremendous size and depth and volume and its beauty increases as the young singer shows his true musicianship by constant study and ever greater art. The Staats-Zeitung of October 26, commented in glowing terms on the young singer's voice and art: "A magnificent concluding number was given by James Wolfe of the golden voice, who offered a dignified and gratifying finale to the list of songs by Metropolitan Opera artists. All who heard him marvelled at the absolute perfection of his wonderful singing."

Mana-Zucca Dedicates Song to Frances Sebel

Mana-Zucca, well known composer, has just written a new song entitled Liebeswonne and dedicated to Frances Sebel, soprano, who will introduce and program it this winter. On November 20 Miss Sebel will be the soloist with the Freiheit Song Verein, with the New York Symphony Orchestra in Carnegie Hall. This will be her third reengagement with this organization. On January 8, Miss Sebel is booked to appear with Titta Ruffo, baritone, and Eddy Brown, violinist, at Mecca Temple Auditorium.



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LEIPSIK HEARS A NEW OPERA AND A NEW SYMPHONY

Twenty-three Year Old Composer Scores Big Success

LEIPSIK.—Two works stand out in importance from the musical flood of the past few weeks here, namely the world premieres of an opera, *Clavigo*, by Max Ettinger, and a symphony by Günter Raphael. The former is based on a youthful drama of Goethe's. It is interesting to note, in this connection, that composers are turning more and more to literature for their texts owing to the lack of good librettos.

Ettinger has a distinct talent for indicating dramatic action in his music. His portrayal of the heroine is positively inspired, and no scene is more impressive than the gloomy finale in which the hero dies on his lady's coffin. In many instances, however, the composer is not equal to the demands of Goethe.

The warm reception given the work is partly accounted for by the excellent production. Gustav Brecher conducted and Walther Brüggemann, a dramatic regisseur who has recently entered the operatic field, was the excellent stage manager. The leading soloists included Ilse Kögel, Max Spilcher and Hans Lissmann.

Günter Raphael's name has become known through the

Busch Quartet which has performed a number of his works. He has also been heard in the Gewandhaus where his quintet (op. 6) had its premiere. It was impossible to pronounce final judgment on him as a composer, however, after the quintet, and it is only now, after this big orchestral work, that all doubts are removed as to Raphael's being in the front rank of modern composers.

He is only twenty-three and is therefore too close to Bruckner for his own good. Wagner also has a great deal to say in Raphael's music. But in spite of these influences there are signs of a strong personality in his work, owing largely to his very fine counterpoint and fascinating orchestral colors. The audience accorded the work a particularly hearty reception and waxed enthusiastic over both Raphael and Furtwängler who gave the work such a beautiful performance.

At the same concert a young mezzo soprano was introduced to Leipzig, Eva Liebenberg. She gave excellent renditions of an aria from Gluck's *Orpheus* as well as some Schubert songs, accompanied by Furtwängler on the piano. A. A.

GOTHAM GOSSIP

ALICE LAWRENCE WARD PUPIL SINGS

Helene Forker, soprano, who gave a successful Chickering Hall recital, March 29, and also one in Newark, at Wallace Hall, appeared as soloist with the Woman's Chorus of Verona, N. J., on November 2. The end of this month she sings with orchestra in Norfolk, Va. Pupils of Mrs. Ward who studied with Rivarde and Mme. Ashforth, are becoming increasingly prominent. The able pianist, Anca Seidlova, is her studio accompanist.

TERRY-BEARD-STELLMAN-RIESBERG BROOKLYN CONCERT

Greene Avenue Baptist Church held a good sized audience November 3, when Robert Huntington Terry, composer and pianist; Robert Ellis Beard, boy soprano; Ruth Stellman pianist, and F. W. Riesberg, A. A. G. O., organist of the church, were associated in an enjoyable concert. Mr. Terry's graceful and melodious songs, including *Awake My Love*, and *The Answer*, were heartily applauded, being unusually well sung by Master Beard, only eleven years old. The Terry piano pieces, too, were much enjoyed and encored, while a duo for piano and organ, Guilman's *Pastorale*, played by Ruth Stellman and Mr. Riesberg, was much liked; he plays a beautiful Austin organ, which was later heard in the march from *Tannhäuser*.

HUNTZINGER-TURNER-MALEY RECEPTION

R. L. Huntzinger, Inc., publisher of songs, gave a reception at Steinway Hall, introducing Florence Turner-Maley, in charge of the professional and teaching departments, on October 24. "Everybody in the world was there," said an attendant, and a splendid program of music was performed by leading artists.

FRATERNAL ASSOCIATION OF MUSICIANS BANQUET

The Fraternal Association of Musicians opened the season with a well attended banquet at Fleischer's. Mrs. Harvey Ingalsbe was a genial hostess-president, and happy after-dinner speeches were delivered by Messrs. Sajous, Woodruff, Shea, Castellanos, Burnham, Randolph and Bourg, and Mmes. Hughes, Wilber, Cannes, Korn, Spies and Southwick, and the Misses Crane, Howell and Mangum. The beautiful table decorations, the work of Mr. Ingalsbe, were much admired.

ROEDER PUPIL AGAIN PRIZE WINNER

For the third successive time a piano pupil of Carl M. Roeder won first prize in open contest, this time the widely advertised one in the Federation of Music Clubs, Philadelphia. Against a field of all ages up to twenty-four, Irene Peckham won the \$500 prize, which also includes an appearance at the Sesquicentennial concerts. Rudolph Reuter, well known pianist (another Roeder pupil), heard her play recently and pronounced her a "second Novaeus."

METROPOLITAN THEATRE LEAGUE MATINEE

November 1, Gertrude K. Bianci, soprano, was heard in songs by Emma R. Steiner and others in a matinee affair of the Theatre League, Anna Blinn Schultz, president, Waldorf-Astoria Hotel; her expressive voice and likable personality made distinct impression. Others on the program were Marguerite Hawes, Olive Roxerham and Imogene King.

BRICK PRESBYTERIAN CHURCH MUSIC

Dr. Dickinson, organist of the Brick Presbyterian Church, as usual included an anthem by an American composer, in this case Chadwick, on his October 31 morning church service; he also played organ works by Hubert, Webbe, Liszt and Schumann.

GRACE CHURCH GIVES BRAHMS' REQUIEM

October 31, Ernest Mitchell, organist and choirmaster, produced Brahms' difficult Requiem at Grace Church, the choir of men and boys singing this difficult work well.

MAY LIST ACCOMPANIES

May List was accompanist at Mary Chainey's violin recital at Locust Valley, October 31; many difficult works showed Miss List's excellent capacity.

Mme. Liszniewska's Cincinnati Success

At the last Ohio School Teachers' Convention, held in Cincinnati the end of October, Marguerite Melville Liszniewska won a triumph as soloist of the evening concert, held at Emery Auditorium, August 29. She played a group of classic pieces, Chopin Fantasy Opus 49, and a group of modern numbers, among them Emerson Whithorne's *Chimes of St. Patrick* and the *Poissons d'or* of Debussy. Mme. Liszniewska was repeatedly recalled and obliged to respond to encores. Whenever this young artist appears in Cincinnati it is an occasion of great enthusiasm. At present she is preparing for recitals in Chicago and New York in January, and following her New York recital she leaves for Seattle to hold a two weeks' master class.

Revival of Choral Singing Fostered by N. F. M. C.

Interest in the plans for the Singing Biennial Convention of the National Federation of Music Clubs, to be held in Chicago from April 18 to 23, 1927, has been growing in a constantly increasing "accelerando." More than twelve choruses have already planned to attend the Biennial with complete membership. Many of these will appear on the program as solo choruses. The famous A Capella Choir, under the direction of Dean Peter C. Lutkin, of Northwestern University School of Music, at Evanston, Ill., will be the solo feature of the great Massed Chorus Concert, to be given on April 22. This indicates that the leading choral clubs are tremendously interested in the opportunity to take part in this great Singing Biennial and should certainly stimulate all choral clubs with the desire to attend this first Singing Biennial Convention.

Far more important, however, is the dream of the committee that hundreds of singing delegates will assemble at the Biennial, representing every one of the Federated Music Clubs. The great revival of choral singing which the Federation is fostering must be participated in by the smallest and newest as well as the largest and oldest clubs. Dr. Charles W. Boyd, National Chairman of Choral Music, will conduct the Great Massed Chorus and all assembly singing at the Biennial. He is already working out plans and details connected with directing the choral activities at Chicago.

Two collections, largely representative of American composers of chorus music for women's voices, have been especially prepared and published in beautifully bound souvenir volumes for this great Singing Biennial. These collections represent the combined choice of all the choral clubs in the Federation, who were asked to recommend to the Committee on Choral Music for the Singing Biennial their most successfully performed and most popular numbers. About four hundred were submitted and from these the forty numbers now presented in these two collections were chosen, after a tremendous amount of time had been given to careful elimination and discriminating comparisons had been made.

"Singing Delegates from Every Club" is the slogan for the Biennial, and every club will be expected to send one or more units, composed of a first and second soprano and a first and second alto to the Biennial, both for the Assembly Singing and for the great Massed Chorus Concert. These singing delegates will be required to know the music thoroughly and must be vouched for by their local choral directors.

A State Director of Choral Music has been appointed in every state to organize and stimulate Assembly Singing in every club, and to direct the Massed Chorus Concert at the individual state conventions, and to entice the clubs to send large delegations to sing at the Biennial next April.

Alois Reiser's Work to Be Performed

The Lenox String Quartet, at a concert in the Chamber of Music in the Congressional Library in Washington on December 3, will play a quartet for strings, op. 16, by Alois Reiser, conductor of the Mark Strand Symphony Orchestra. This will be the second of the six concerts given under the auspices of Mrs. S. F. Coolidge, who built the Chamber of Music.

Mr. Reiser's work includes four movements—allegro, andante, scherzo and finale. It was first played six years ago at the first Chamber Music Festival at Springfield, Mass., and later twice at Aeolian Hall by the Pittsfield Quartet and the Lenox Quartet. Later it was played by the New York String Quartet for the Society of American Composers and still later at two musicales given by Mrs. Coolidge in Washington.

Next Biltmore Musicale

The second Biltmore Musicale will be held in the ballroom of the Biltmore Hotel on Friday morning, November 19. The artists appearing on this occasion are: Rosa Low, soprano; Reinold Werrenrath, baritone, and Eddy Brown, violinist.

Another Swedish Society Engages Sundelius

The Swedish National Federation of Worcester, Mass., has engaged Marie Sundelius for a special performance in that city on December 5. The Metropolitan soprano will fill an engagement in Brooklyn on December 17.

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CATALOGUE AND PRICE LIST UPON REQUEST**A BRIEF VISIT TO CINCINNATI**

By Rene Devries

Sixteen years have elapsed since we made our first journey to Cincinnati in behalf of the *MUSICAL COURIER*, and though we have annually gone to the Queen City ever since, we have never noticed as many changes as on our recent trip, which, though of short duration, was of sufficient length to permit us to express our admiration for this artistic and industrial city.

Cincinnatians, sixteen years ago, were known for their conservatism, and today they are practically as conservative. They do big things in Cincinnati, but not quickly. They have to ponder before accepting a plan and have to think again many more times before putting into effect new ideas of enlargement. Thanks to such well-spirited citizens as the Charles Tafts, Mary Emery, the Dows and several other philanthropic millionaires, the city has become more beautiful; the narrow streets have been made more spacious, thoroughfares are being cut through the heart of the city, boulevards such as Canal Boulevard (which, one of these days will be completed) show the progressiveness of this very conservative city. In the past sixteen years Cincinnati has built many new buildings, many superb monuments, but those buildings, those monuments are especially known to Cincinnatians or visitors to their city, as they have not as yet been advertised nationally as they should. The Tafts, the Emerys, the Dows have done their part. They have been and are most generous. Their gestures have been those of aristocrats; unostentatiously they have given huge sums of money, and others, too, have contributed in a big measure in making Cincinnati a most artistic city. But Cincinnatians are not boasters. They shrink as the proverbial violet; they do things, but dislike to speak about them. It is not generally known outside of Cincinnati that there are three ladies who often buy as many as one hundred and fifty seats for concerts or recitals and have those seats distributed free of charge among deserving music students and others musically inclined who cannot afford to purchase the seats. We told one of the ladies that we would like to confirm what we had heard and asked her point-blank if it were true that she bought seats in block for the enjoyment of the students. She looked most embarrassed, nodded and asked us to kindly refrain from mentioning her name. This lady is a typical Cincinnati. She does big things but fears publicity.

A city like Cincinnati has many things to advertise in art as well as in business, but like Milwaukee and St. Louis, Cincinnati is afraid to build fast, and for that reason those cities have been outdistanced as to population by such cities as Detroit, Cleveland and, perhaps soon, by Kansas City. Now that we have expressed our personal views, it seems completely out of place to criticize a city which has treated us so kindly in the past and even more so on this trip, which was for us of too short duration.

THE SYMPHONY ORCHESTRA

On Friday afternoon, November 5, we had the honor of hearing the first part of the concert of the Cincinnati Symphony Orchestra from the box of Mrs. Fritz Reiner and the second part as guest of the *MUSICAL COURIER* correspondent, Marie Dickore, who, besides her work for this paper does publicity for several of Cincinnati's largest musical organizations and also for private individuals. It had been many years since we had heard the Cincinnati Symphony Orchestra and this was the first time we had heard it play in Emery Auditorium, so we were happy to be on hand for the third concert of the season, which included the Sibelius Tone Poem, The Swan of Tuonela, Stravinsky's The Song of the Nightingale (which was played for the first time in Cincinnati), Weber's Der Freischuetz overture and the Beethoven concerto in C minor with Carl Friedberg as soloist.

This concert will be reviewed at length by our local correspondent, but it does not seem out of place for us to express our impression as to the merits of the orchestra and the pleasure we derived from Fritz Reiner's masterful readings of the symphonic numbers and Carl Friedberg's superb interpretation of the Beethoven concerto. As soon as Conductor Reiner came to the desk we knew that we were facing a man mentally big, even though small in stature. Reiner, who is one of the youngest of the world's foremost conductors (he is only thirty-eight years old) has the same carriage that we admired some thirty years ago when we first became acquainted with Dr. Muck, then conducting in London. Reiner is an aristocrat of the baton. He does not gesticulate; he does not need grotesque gestures to indicate his intentions to his players, nor to win the favor of the audience. An artist in the best sense of the word, he expresses the desires of the composer first and then permits his own imagination to blend with them in such manner as to give as fine interpretations of such works as the Sibelius tone poem and the Stravinsky Song of the Nightingale as we have ever heard.

To accomplish all these things one must have a first class orchestra, and in that category can be ranked the Cincinnati Symphony, which is an orchestra of virtuosi, directed by a virtuoso conductor. The name of each member of the orchestra should be included in this article, but space forbids. Thus, only a few of the principals are herein mentioned. The strings of the Cincinnati Orchestra are splendid. The first violins are headed by Emil Heermann, who played delightfully on his Stradivarius throughout the afternoon. Edward Kreiner is at the head of the violas; Karl Kirk-Smith, at the head of the violoncello department, in which we noticed also Walter Heermann (another son of Hugo and brother of Emil) and D. Danczowski, who, we were informed, won the world's chess championship last year. Waldemar Giese is at the head of the basso department; Ary Van Leeuwen, a virtuoso of the flute, did wonders in Le Chant du Rossignol; likewise Amadeo Ghignati, who plays the piccolo; Rene Corne, first oboist and Joseph Elliott, one of the best clarinetists to be found anywhere in the world. The other departments are also made up entirely of virtuosos, and Leo Brand, Sr., the librarian, has not missed one concert or rehearsal in thirty-two years. The performance under discussion will be long remembered for its excellence.

Reiner's reading of the Stravinsky work was that of a poet, imbued with an uncommon sense of humor, and by stating that his reading was most enjoyed by all his listeners will take the place of an analytical review. Throughout the concert Reiner brought out pianissimos that charmed the ear, and in contrast his climaxes were built up musically and not noisily. There is a vast difference between noise and music, and even in climaxes the Cincinnati Orchestra plays musically. It was a great concert, beautifully rendered,

well built as to length and contrasting works, and delivered in a manner entirely to the credit of the organization and its conductor.

As to Carl Friedberg's reading of the Beethoven concerto No. 3, in which, by the way, he had splendid support from the orchestra, only words of praise can be written. It had been several years since we last heard Friedberg, but we had kept a pleasant memory of a recital he had played in Chicago under F. Wight Neumann a few years ago and could not refrain from joining our warm applause with that of a delighted audience at the conclusion of the first and last movements (no pause was made between the second and third). The writer will have additional opportunities to review the work of Friedberg elsewhere and will not trespass further now on Miss Dickore's able pen.

THE CINCINNATI CONSERVATORY OF MUSIC

A visit to Cincinnati naturally indicates a visit to the two largest schools in that community—the Cincinnati Conservatory of Music and the College of Music. On our last visit we first mentioned the College of Music, so in this review we give first place to the Cincinnati Conservatory of Music, which is headed by Bertha Baur, who is well seconded by the general manager of the school, Bernard C. Tuthill. A history of the Cincinnati Conservatory, which is celebrating this year its sixtieth anniversary, will soon appear in the columns of the *MUSICAL COURIER*. Thus, at this time it seems sufficient to state that we were even more impressed than ever with the general view of the school, its beautiful buildings, its vast campus and its faculty, on which we noticed the names of several of the world's foremost musicians.

THE COLLEGE OF MUSIC

The College of Music also will soon be given a special article in this paper, but it seems permissible now to state that under the direction of Adolf Hahn the school has progressed by leaps and bounds. Sixteen years ago we expressed our views of the school then directed by the late Theodore Thomas and we stated that the school was in decadence, but today we can state that the College of Music is a very up-to-date institution, directed by a man who understands business even though he is a first class musician. There soon will be some very important announcements to be made regarding the College of Music, but we are in a measure pledged to secrecy and will only say here that the school is to be rejuvenated and at least one new building is now under construction. While at the school we did not see any of the teachers. We would like to have shaken hands again with the Gornos and many other old friends, but they were all busy giving lessons and we did not wish to interrupt them. By the way, the same state of affairs was noticed at the Cincinnati Conservatory, every studio being occupied by teachers and students.

MRS. FRITZ REINER

When we write a special article on the schools of Cincinnati we will not forget to mention Mrs. Fritz Reiner, one of the world's foremost voice teachers.

DAN BEDDOE

We could not see "Dan," as he is called in Cincinnati, as he was busily engaged giving lessons when we appeared at the school, but they love Beddoe in Cincinnati. Everywhere

(Continued on page 45)

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MUSICIANS OF OLD

T. R. W.—To give you a list of the musicians of old days, going as far back as there is any record, would be a work of time. There are comparatively well kept records of early musicians, for music has always been one of the fine arts recognized from the beginning. Even names of musical instruments are given, many of them not known at the present day, while names are given that take the history of music back centuries B. C. The remarkable part of the list of ancient musicians given out in musical dictionaries is that so much information has been obtainable, with so much detail as to compositions and dates of birth and death. The first person mentioned in one of the biographical dictionaries is Aaron, who died in 1052, copies of his works being in the library at Cologne. It is also stated that he introduced the Gregorian nocturnes into Germany. But he is modern compared to others who are spoken of. The only suggestion that can be made is for you to obtain a dictionary of musical names and make the list for yourself. You will find it quite a task.

A GREAT NUISANCE

M. L.—It is impossible to explain to you why people who attend concerts or other musical entertainments consider it necessary to disturb many in the audience by loud talking. Details of family affairs, only of interest to the speakers, are discussed in tones that carry far beyond the immediate vicinity. Glaring at them does no good. Even an usher called to quell the noise often fails to make an impression. There is also the person who snaps the watch case, apparently timing the length of a number. Why do these disagreeable people go to the expense of buying a ticket? Even if the tickets were free ones, it would seem as if the recipient would pay the courtesy of silence to the donor and the artists. One of the most unpleasant transgressors in this respect was a student who had been given a ticket for the benefit of his education, who talked incessantly, making the criti-

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American Music—Manuscripts (Chamber and Orchestra Music) should be sent under nom de plume to William B. Tutthill, 185 Madison Ave., New York.

Lorenz Publishing Company—\$660 in twelve cash prizes offered for the most attractive unpublished anthems submitted before February 1, 1926. For further information address Lorenz Publishing Co., 70 East 45th Street, New York, N. Y.

Rubinstein Club of Washington—\$100 for women's choral (three or four parts) open to American citizens. Manuscripts must be received by December 1, 1926. For further information address Mrs. H. L. Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

National Association of Harpists—\$1,000 for harp solo, chamber music including harp, or symphonic poem for solo harp and orchestra; to be sent bearing motto on outside of sealed envelope, before December 15, 1926, to the Association headquarters, 315 West 79th Street, New York City.

Century Theater Club—\$2,000 for play of three or more acts by American author, manuscripts to be forwarded before January 1, 1927. For further information address Esther L. Leigh, 697 West End Ave., New York City.

Hot Springs Centennial Celebration Club—\$1,000 for best historical scenario concerning Hot Springs, around which pageant may be built. For further information address F. Leslie Body, Chamber of Commerce, Hot Springs, Ark.

Ass'n. Alessandro Scarlatti—Coolidge composition contest, open to Italian and American citizens, offers 3,000 lire for a chamber symphony for an orchestra of from eight to fifteen instruments, and 3,000 lire for sonata for flute and piano. Manuscripts must be sent before March 1, 1927, to the Association at Piazzetta Sedil Capuano, 32, Naples, Italy.

Musical Fund Society (Philadelphia)—\$10,000 in prizes for chamber music compositions of from three to six instruments—first prize, \$5,000; second \$3,000; third, \$2,000. Compositions must be submitted before December 31, 1927, to J. H. Ingham, 1213 Locust St., Philadelphia, Pa.

C. C. Birchard and Co.—\$1,000 for choral work to be performed at Chautauqua during summer of 1927. Successful work to be published on customary royalty terms by Birchard & Co. Manuscripts to be sent anonymously before April 1, 1927. For further information address H. Augustine Smith, Boston University, 20 Beacon St., Boston, Mass.

National Opera Club and National Federation of Music Clubs—\$1,000 for a trained singer, ready for concert or opera; contests will be held in all states this winter, followed by district contests and national contest in Chicago at the Biennial meeting, April, 1927. For further information apply Baroness Katherine Evans Van Klenner, 1730 Broadway, New York, N. Y.

cisms that most students seem to think show their superior knowledge, but that really emphasize their ignorance. There seems to be no way to dispel this nuisance, as far as the writer knows.

POSITION

M. C.—There is certainly a rule for the position of the fingers of the left hand in violin playing. The rule is well established, having been found from experience to be the proper thing for achieving the best results. While there are eleven positions arranged, only seven of them are commonly employed. If you are studying under a teacher you of course have had all this explained to you, but there are books of instruction that would give you the detailed information that would enable you to attain correctness in manipulating the fingers of the left hand. It is one of the first essentials in learning the use of any musical instrument, that the hands are trained in proper positions. Awkward fingering is a drawback to facility.

An Interview with Doris Doe's Teacher

A three-fold curiosity had possessed me for some time which in some way had to be satisfied. It was kindled firstly by the reported accounts of veteran critics of New York and Boston regarding the singing of an artist I had not heard since she was a beginner. This curiosity was whetted by the report of how this artist had jumped into the breach at a recent festival and without rehearsal had substituted in the performance of a big work. Secondly, she had begun her studies and remained continuously with my good friends, Sibyl Sammis MacDermid, who had returned to New York five years ago under the admirable slogan: "A teacher who sings and a singer who teaches!" Thirdly, Sibyl Sammis is the wife of my long-time friend, James G. MacDermid, the much sung composer. (If you will include his sacred music I will venture he is the most sung composer in America.)

Now, I am a veteran myself, and while I am inclined with others to believe what I read, in the final analysis, I believe what I hear with my own ears. And I did hear Doris Doe while in New York, but will reserve my written opinion until her Chicago recital this month. My preliminary curiosity, however, led me into close contact with the MacDermids and resulted in conversations which in substance take form in the following interview with Mrs. MacDermid:

"How did you happen to leave a well established clientele in Chicago and come to New York?"

"I had lived and studied in New York and when Mr. MacDermid's publications were so favorably placed with the house of Forster in Chicago, that made it possible for us to go."

"But is a class easy to establish in New York?"

"I did not expect to do it all at once and was willing to wait. New York is too large to take by storm!"

"But you must have had some plan of action?"

"I think there is too much tendency in human nature to 'get' something and not enough thought about what one has to offer."

"Well?"

"Being in New York gave me the leisure I had not had for some time, to think about my own voice and repertory; and the studio being spacious, each Sunday afternoon I sang informally for my friends, and their friends, and kept it up. More and more I made new friends. Finally one day the telephone rang and my first pupil in New York made an appointment. Another one came and still another. New York is so large, people must get you at close range to remember you. Sometimes a new pupil would arrive and announce that Mrs. — had heard me on a Sunday afternoon six months or a year previously and recommended me."

"And now your class is ample."

"Yes. I do not wish as large a class as in Chicago, but I do wish a good quality of talent."

"Tell me something about Doris Doe."

"While it is true that Miss Doe has been with me continuously (when not on tour), Miss Doe is no longer in the 'pupil' class. Also it is impossible in half hour lessons to take up all that is required in the way of repertory, languages, diction; much of which must be acquired elsewhere. But I believe Doris Doe is now launched and is destined to go very far. She has all of the qualifications plus a genius for hard work and a host of friends."

R. D.

Progress of the Associated Glee Club Movement

Considerable interest centers in the announcement of the coming concert in Philadelphia of the Associated Glee Clubs of America with a massed chorus of 2,500 voices. The first appearance of the then infant organization took place three years ago when 500 men filled the stage of Carnegie Hall in New York and sang admirably. The second concert in the Metropolitan Opera House by 850 men and the third in the 71st Regiment Armory in which 1200 men sang, showed the rapid progress of the organization which ultimately will be of national musical importance.

Based on the popularity of the male chorus with both singers and audience, the association begins its logical plan for "more and better glee clubs" at the bottom. It is conducting an active campaign for the establishment of sight reading courses in the public schools of all the states so that every graduate is prospective glee club material. To carry him along after he leaves school, it is urging the establishment of junior glee clubs by its member-clubs, the "Y" and other civic bodies—also in industrial and commercial organizations. These clubs are natural feeders for the senior choruses—of which there cannot be too many. The great joint concerts of the senior clubs are not an end in themselves but are given to show the possibilities of this sort of massed chorus singing and to inspire similar joint efforts in other city groups. The example is already being followed in many civic centers. Starting in the East, the Associated Glee Clubs is extending rapidly to the Central States and already there are enthusiastic groups co-operating on the Pacific Coast.

Ralph Leopold Gives Lecture-Recitals

Ralph Leopold, pianist, will give a series of five lecture recitals on music dramas of Richard Wagner, in conjunction with Mrs. Edwin Franko Goldman at the Hotel Majestic on consecutive Tuesday afternoons. The first was held on November 9, and the series will continue until December 7 inclusive. The music dramas to be presented are Tannhäuser, Lohengrin, Tristan and Isolde, Die Meistersinger, and Parsifal.

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CHICAGO

(Continued from page 3)

also played during our stay the Brahms B minor and G minor Rhapsodies, Reger's Intermezzo and Rachmaninoff's Prelude in D major, all of which displayed the pianist's admirable qualities to particular advantage. He again scored heavily at the hands of many listeners.

GORDON STRING QUARTET'S BEETHOVEN PROGRAM

Over at the Simpson Theater in the Field Museum, the Gordon String Quartet held forth in its second Beethoven concert, also on November 7. The program, comprising the E minor, B flat major and G major quartets, was thoroughly enjoyed by the large audience, if enthusiastic applause after each movement is a criterion. Jacques Gordon and his associates, playing in their most persuasive manner, provided a real music feast for the listeners.

REUTER PLAYS FOR THIRD TIME AT UNIVERSITY

Rudolph Reuter, pianist, appeared before the Quadrangle Club of the University of Chicago in a lecture-recital on November 7, with the subject, Some Aspects of Modern Music. This was Mr. Reuter's third appearance in two years under the university auspices. Mr. Reuter's well known championship of the good things in the music of the later composers has given him quite a name in the Middle West. He has brought to Chicago first performances of scores of works that include most of the names now familiar as modern composers from Dohnanyi to Hindemith.

BORI AND ORLOFF OPEN KINSOLVING SERIES

The concert which Lucrezia Bori and Nikolai Orloff gave at the Blackstone, November 9, marked Miss Bori's first recital appearance here. Mr. Orloff's initial bow, and incidentally opened the Kinsolving Musical Mornings. Though eleven o'clock in the morning is not the most grateful time for a singer, a better rendition than Miss Bori gave of the Non so piu aria from Mozart's Marriage of Figaro

could not be imagined and her listeners were not slow in showing their appreciation. Tuscan and Spanish folk songs were exquisitely done and revealed Miss Bori as much at home on the concert platform as on the operatic stage. The Depuis le jour from Louise was another of her numbers. Orloff demonstrated gifts of a high order in the Scarlatti Capriccio, Brahms Rhapsody in B minor and the Schubert-Liszt Soiree de Vienne, and immediately won the audience's favor. His playing is beautifully poetic, his tone of singing quality and his agile fingers are guided by an alert brain. He, too, scored heavily.

SPALDING, THE SYMPHONY SOLOIST

The highlight of the second concert in the Chicago Symphony Orchestra's Tuesday afternoon series, November 9, was Albert Spalding's magnificent performance of the Beethoven violin concerto. Vitality, nobility, dignity and fine art were evidenced in his playing and the violinist scored a huge and well deserved success. Spalding's effective cadenzas added materially to the enjoyment of the concerto.

Matchless readings by the orchestra, under Conductor Stock, of Mozart's Marriage of Figaro Overture, Schubert's Unfinished Symphony, and Stravinsky's L'Oiseau de Feu, made for a highly worthwhile concert.

ISABEL RICHARDSON MOLTER SINGS

Isabel Richardson Molter, dramatic soprano, who is very popular, sang at the Illinois Women's Athletic Club on Founders' Day, October 24, and she will sing at the Cordon Club on November 21, on the opening program of the Mu Phi Epsilon National Musical Sorority.

S. OF A. M. ANNOUNCES CHILDREN'S CONTEST

Now comes the Society of American Musicians with an announcement of a children's contest in piano and violin, the award being solo appearances with the Chicago Symphony Orchestra in the children's concert series. The contest is open to all young artists in piano and violin who are native born or of naturalized American parents and who are studying with members of the Society of American Musicians. Entrance to the contest closes January 15. For other conditions of the contest address Howard Wells, 506 Fine Art Building.

WALTER SPRY IN PIANO RECITAL

Walter Spry was engaged for a piano recital, November 17, before the Beverly Hills Woman's Club. In addition to a liberal representation of classic music, Mr. Spry added a new composition by Mrs. Beach and two of his own numbers.

HENRIOT LEVY CLUB'S FIRST MEETING

The Henriot Levy Club met at Kimball Hall, October 31, for the opening meeting of the club year. An address of welcome to all old and new members was made by the president, Hazel Johnson, after which a splendid program was given by Mildred Bolan, contralto; Bessie Harrison, Sarah Levine, Mrs. M. Niemann, Mrs. T. Ellinger, Charlotte Weiss, Gloria Burch and Hans Levy, pianists, and Roberta May Lullock and Ivonne Clark, readers. Following the program came the election of officers, with the following result: Ethel Flentye, president; Ada Honderick, vice-president; Ethel Anderson, secretary, and Fern Weaver, treasurer.

GORDON-McAFEE JOINT RECITAL

Choosing among Chicago's most popular artists, the Lake View Musical Society selected Jacques Gordon, violinist,

and Marion Alice McAfee, soprano, to furnish the musical program for its first meeting of the season, November 8, at the Fortnightly Club. The program, too, was well chosen and served to reveal both Miss McAfee and Mr. Gordon at their very best. Throughout her portion of the program Miss McAfee sang most effectively and proceeded to win every one in the audience, who expressed their appreciation of the beautiful singing which she set forth in a most enthusiastic manner. Miss McAfee is indeed a charming recitalist and she has established herself among the most satisfying and most reliable in the field today. Wherever he goes, Jacques Gordon conquers all and this concert was another huge success for this master violinist. He played, as is his wont, magnificently, and scored heavily with the listeners.

CECILE DE HORVATH'S PUPIL

Cecile de Horvath's pupil, Eulalie Kober, is the official pianist of station KYW instead of WJZ, as was previously stated by mistake.

ELLEN KINSMAN MANN'S ARTIST-PUPILS

There was some beautiful singing of a splendid program at Lyon & Healy Hall during the week of November 8, set forth by Helen Westfall, soprano, and Doris Morand, contralto. These young singers, who have received their training at the efficient hands of Ellen Kinsman Mann, accomplished such fine work, both jointly and individually, as to shed lustre on their able mentor as well as themselves. Together, we heard them sing the Recordare from Verdi's Requiem, songs by Mendelssohn, Saint-Saens-Branscombe, Pinsuti, Grodzki and Gretchaninoff. Their voices blend beautifully and there is a unity of thought and aim which made for highly pleasurable duet singing. In her solo group Miss Westfall won her listeners from the start through the sheer beauty of her voice and song. Mrs. Morand's lovely contralto was set forth to fine advantage in songs by Hageman, Carpenter, Cole, Robinson and Weaver, and she shared equally in the audience's favor.

WOMAN'S SYMPHONY IN FIRST CONCERT

Success depends upon earnestness and determination when a task is undertaken. Never was there a more earnest or determined body than the Woman's Symphony Orchestra, which was heard in its first concert of the season, at the Goodman Theater, November 9. When it is considered that the orchestra was organized only a year ago, it is really remarkable what this band of women accomplishes, and the excellence of its performance reflects eagerness and musicianship. The telling manner in which the orchestra, under the able leadership of Richard Czerwonky, read the Weber Der Freischutz Overture and particularly the Beethoven Seventh Symphony augurs well for the future of this body of talented women. There are yet a few men in the bass and brass sections, but eventually the orchestra will be entirely of women even to the conductor. Fortunate indeed is the Woman's Symphony Orchestra to have the guidance of such a fine conductor as Richard Czerwonky and his splendid work in behalf of this organization has already borne fruit. Proof of the ambitions of this fine orchestra is the announcement that they will have Ethel Leginska as guest conductor later in the season.

The orchestra, too, gave splendid support to Lillian Magnuson, pianist, who gave a stirring rendition of the Tchaikowsky B minor concerto, which completely won the audience. She scored heavily and justly so.

CORTOT AND MELCHIOR IN FINE PROGRAM

The Kinsolving Orchestra Hall Concerts began November 10, with what first appeared a disappointment (Sophie Braslau having cancelled on account of illness), but which turned out to be a highly enjoyable and most successful concert, for Lauritz Melchior ably filled in the breach. This giant tenor of the Metropolitan Opera made a palpable hit and, after his first number, was "taken in" by his Chicago audience. A skillful artist is Melchior, who can modulate his big, powerful voice so as to produce most exquisite pianissimos, which made the O Paradiso aria from L'Africaine and the Wagner Spring Song from Walkure of sheer beauty. In a group of Scandinavian, Norwegian and Swedish songs, in which Grieg was included, Melchior displayed his voluminous organ to fine advantage. He had the efficient Isaac Van Grove at the piano.

As ever, Cortot played to the Queen's taste the Schumann Etudes Symphoniques and the Chopin B flat Sonata divinely. This poet of the piano was acclaimed to the echo and was compelled to add many encores.

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was the singing of Frederica Gerhardt Downing, contralto. Her rich, luscious voice was heard to particular advantage in numbers by Carpenter, Rachmaninoff, Brahms and Strauss. Mrs. Downing once again proved why she is one of the very best and most popular contraltos of which Chicago boasts.

Margaret Farr, professional student of Walter Spry, furnished further pleasure through her splendid rendition of Faure, Chasins, Rachmaninoff and Wagner-Hutcheson numbers.

BRILLIANT-LIVEN MUSIC SCHOOL ARTIST-PUPILS HEARD

Two artist-pupils—Rosalyn Tureck and Miriam Mesirov, pianists—were presented in recital at Lyon & Healy Hall by the Brilliant-Liven Music School, October 31. From time to time Sophia Brilliant-Liven and Michael Liven present their advanced pupils in public recitals, which show the fine, conscientious work being done at the Brilliant-Liven School. Both Miss Tureck and Miss Mesirov have been heard before by this writer and these columns have often contained praise for their talents and fine playing. At this recital they showed that they are constantly improving along same lines, under excellent guidance. The manner in which Miss Mesirov played the Mendelssohn Capriccio Brilliant and Miss Tureck the Weber Concertstück, with Sophia Brilliant-Liven at the piano, proved that they are taught to use their brains as well as their fingers, that musicianship and intelligence count as much as technique. Earlier in the program Miss Tureck played a group by Bach, Mendelssohn and Schubert-Heller and Miss Mesirov one by Bach, Schubert and Raff, beginning the program with the first movement of the Mozart Sonata D-dur, for two pianos. The latter was played from memory—a fact worth mentioning, as it is seldom that this difficult number is played without notes. Of these two young pianists Mmc. Brilliant-Liven may well feel proud.

JEANNETTE DURNO'S PUPILS

Jeannette Durno's pupil, Louise Hoffman, was awarded third place in the Sesquicentennial music students' contest at Philadelphia on November 1. This contest was conducted under the auspices of the National Federation of Music Clubs—the United States having been divided into fourteen districts, each of which was represented in the piano section at the finals.

Dvora Dienstova, a young pianist who has studied for the past six years with Miss Durno, will give a recital early in the season at Kimball Hall.

GUNN SCHOOL OF MUSIC NOTES

Albert Stury of the dramatic department, has been engaged for the year to put on his puppet plays at the Fair Store. These are highly entertaining as well as educational and they have elicited no small amount of praise from the public.

George Haas, well known tenor, former pupil of the

voice department, has been added to the faculty. He also holds a very fine church position on the south side.

Camille Rabinette, an exponent of Frantz Proschowsky, has also joined the faculty.

CARBONI PUPILS SING AT BANQUET

At the banquet given by the Italian-Americans in honor of ex-Mayor Thompson at the Sherman Hotel, October 31, several of Mario Carboni's pupils furnished the musical program. Each student gave a fine account of himself and received high comments on his or her work. Carboni, who was not listed on the program, was called upon to render a few songs, and after much insistence by the audience, he finally consented to sing, thereby gaining the favor of the auditors, who accorded him a huge and well deserved ovation at the conclusion.

RICHARD CZERWONKY'S ACTIVITIES

Richard Czerwonky, violinist of the Bush Conservatory faculty, appeared in a recital at the Emmanuel Missionary College, Berrien Springs (Mich.), October 23, making his third appearance there within the last four years. On December 2, Mr. Czerwonky will direct the Bush Conservatory Symphony Orchestra in its first concert of the season at Orchestra Hall. A feature of the program will be the D major Symphony No. 2, by Brahms, one of the most difficult compositions ever undertaken by a student orchestra. On December 10, Mr. Czerwonky will give a recital in Birmingham (Ala.).

JEANNETTE COX.

CINCINNATI

(Continued from page 42)

one goes they ask if you are acquainted with "Dan, a prince of a fellow, a splendid teacher and singer." Had we forgotten to mention Beddoe in this résumé of our trip, we would have made many enemies in the Queen City.

LOUISE HARRISON SNODGRASS

Having recently read about Louise Harrison Snodgrass' popularity in Cincinnati, we decided to call on her and asked her to play for us her Star Wishes and When Peter Jackson Preached. We sang the numbers and well understood the reason of their popularity with many of our foremost recitalists. We fully agreed with what the MUSICAL COURIER had written: "Those songs are fine American songs. They ought to make a big hit and they will, for there is still an American public in America, still a few hangers-on of the old guard not yet driven out by the foreign invasion and they will love those songs." Mrs. Snodgrass played for us several of her other outputs (some yet in manuscript), all revealing the sincere musician and a pianist who knows how to write for the voice. Mrs. Snodgrass informed us

also that she will in all probability play accompaniments this season for several notables of the musical world.

MINNIE TRACY

Minnie Tracy was very much occupied when we were in Cincinnati, putting the finishing touches on the performance of Orpheus and Eurydice by Gluck, which was given at Emery Auditorium under the musical direction of Frank van der Stucken. Minnie Tracy, who has become a business manager of the first order, secured for her committee all of Cincinnati's elite. Looking over the list was like perusing the social register of Cincinnati. Every one was on hand at Emery Auditorium on Wednesday afternoon, November 10, and Thursday evening, November 11.

FRANK VAN DER STUCKEN

Frank van der Stucken is beloved in Cincinnati and everything he sponsors is according to Cincinnatians, a success. Van der Stucken, who is the conductor of the Cincinnati May Festival, secured for the performance of Orpheus and Eurydice both Richard Hale and Irene Williams for the principal characters and Flora Negri for Eros, but the chorus of thirty selected singers were all Cincinnatians and the orchestra was composed of forty prominent members of the Cincinnati Symphony Orchestra. The ballet, too, was recruited among Cincinnatians and everyone in the city is talking about the production.

MATINEE MUSICAL CLUB

The Matinee Musical Club of Cincinnati has had for president for the past eleven years Mrs. Adolf Hahn, who still holds that office to the entire satisfaction of the members of the club, the artists engaged and visitors to Cincinnati. We were the guest of Mrs. Hahn at the concert given by the Tipica Orchestra of Mexico at the Hotel Gibson for the Matinee Musical Club on Thursday morning, November 4, and afterwards at the luncheon, where, besides the members of the Club, were also invited Fritz Reiner and his wife, the critics of the various Cincinnati dailies, members of the editorial departments of those papers, Francis Macmillan, the violinist, and several others that our eager eye could not see, so large was the throng at the luncheon. The Matinee Musical Club of Cincinnati has probably one of the largest memberships of any musical club in this country. The vast ballroom of the Gibson Hotel was packed to suffocation, yet we enjoyed the program and here express our thanks to Mrs. Hahn, a gracious hostess with the smile that never comes off, always affable and a true Cincinnati.

MANY OTHERS

It is always poor policy to mention a few musicians and to neglect others. As already stated, before many months have elapsed we will write another article about Cincinnati when we go again to that lovely city so full of prominent musicians, and at that time, many who were omitted in this lengthy article will be given space. They deserve it.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Don Jose Mojica, Chicago Opera tenor, featured Spanish and Mexican folk and love songs when he appeared at the Fairmont Hotel, October 19, as the first attraction of Alice Seckel's seventh season of Matinee Musicales. Mojica has youth, good looks and a pleasing personality. His voice is an expressive one—his tones are sweet and mellow and he sings with fine musical taste and fiery temperament. Mojica won his hearers with his first song and held their attention throughout the recital, being obliged to give several additional numbers.

E. Robert Schmitz played to a large and appreciative audience at his Scottish Rite Hall recital, Sunday afternoon, October 24. Opening with the Bach Fantasia and Fugue in G minor, he followed with the Chopin B minor sonata, op. 58, Ravel's Sonatine and a group of shorter numbers by Debussy, Mompou and de Falla. He played his Bach with great lusciousness of tone, combined with strength and intelligence of reading. For the Debussy and Ravel, Mr. Schmitz used the exquisite delicacy of touch and beauty of tone quality suited to the compositions, and he supplied a stupendous technique for the difficulties which abound in them. Schmitz' local appearance was under the direction of Ida G. Scott.

The first "Pop" concert of the season by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, which took place in the Curran Theater, October 24, gave supreme musical satisfaction to the capacity audience. Hertz opened the program with an intensely impassioned reading of Beethoven's Egmont Overture. This was followed by Dohnanyi's beautiful suite for orchestra, op. 19. After the intermission came Brahms' Five Waltzes, so full of exquisite melodies, and which were skillfully orchestrated by Alfred Hertz. The remainder of the program included Bizet's Petite Suite, Children's Play; Delius' A Dance Rhapsody, and Johann Strauss' waltz, Tales from the Vienna Woods. The entire program was excellently rendered and it would be difficult to imagine better work than that exhibited upon this occasion.

The Exposition Auditorium was well filled on October 26 when Louis Graveure gave his only San Francisco recital of this season. Mr. Graveure was the opening attraction of Selby C. Oppenheimer's 1926-1927 concert series. The concert was delightful from every point of view. Graveure's baritone voice is one of power and richness and he sings with feeling and with a fine command of the technical requisites of the art. Mr. Graveure thrilled his audience, as usual, not only by the beauty of his voice but also by the intellectuality of his interpretations. Bryceson Treharne was the accompanist and his brilliant technique and adaptability supplemented the singer.

In the second pair of concerts of the San Francisco Symphony, at the Curran Theater, October 29 and 31, Conductor Hertz presented Beethoven's Eroica Symphony and Richard Strauss' Ein Heldenleben. The Beethoven work was given an impressive reading. It was replete with freshness and sincerity; the melodies glowed with warmth and the innermost meaning was eloquently brought out. It was truly a fine and big interpretation because it sprang from the heart as well as the intellect. Strauss' tone poem proved most inspired. It is thrilling, comprehensive and with a definite message. Mr. Hertz conducted the work with authority, intense earnestness and vast musicianship. The large audience did not hesitate to show its appreciation. The applause at the end of the concert was tremendous and Mr. Hertz was recalled several times. Both the conductor and his men deserved the ovation.

The regular meeting of the Pacific Musical Society was held on October 28 in the Fairmont Hotel. Several interesting numbers were given by the Sheerer Chamber Music Ensemble. Two groups of songs were interpreted—one by Frederick Levin with Henry E. Granberg at the piano, the other by Edna Fisher Hall accompanied by Irma Harris Vogt.

Phyllida Ashley and Aileen Fealy, two gifted San Francisco artists, gave a duo piano recital at the Fairmont Hotel, October 29, under the management of Alice Seckels. A program of classics and novelties was presented. These two young artists played with remarkably fine blend of tone, excellent phrasing, wide range of dynamics and splendid unanimity and incisiveness of attack. As a matter of fact Miss Ashley and Miss Fealy displayed all the characteristics of experienced and accomplished ensemble players and their performance afforded a delightful musical evening to a good sized and friendly audience.

Teresa tum Suden, soprano; Anna K. Blotcky, contralto; Allan Wilson, tenor; Phileas Goulet, baritone, assisted the Albert Pike Orpheus Club in a concert at Scottish Rite Hall

on October 21. Owen Roberts directed the Club chorus numbers with Gwenith Philips at the piano.

L. Harlon McCoy, young basso, who has been heard here often in concert, gave a well rendered program at the Central Methodist Church on the eve of his departure for Italy where he is to study for the operatic stage. His appearance attracted a large gathering and his singing was deeply appreciated.

Nine students of George Kruger and J. Courtland Cooper gave a piano-vocal recital at the Twentieth Century Club Hall, Berkeley, recently.

Marcus Gordon, a young San Francisco pianist, won a scholarship and fellowship at the Juilliard Foundation in New York. His many friends here are rejoicing over his good fortune and are delighted to know that his talent has been recognized in the East as it was in his home city.

Eva Gruninger Atkinson, contralto soloist and teacher, has recently opened an attractive studio where she will continue to teach her class of promising pupils.

Grace Northrup, concert and oratorio singer of unusual distinction, has come from New York to San Francisco where she intends to locate permanently. Mrs. Northrup is a Californian by birth but has spent the last few years in the eastern metropolis where she occupied a number of church positions and established for herself an enviable reputation as a teacher. Her many friends in this vicinity will rejoice over the fact that Mrs. Northrup has returned to her former home and will enter into the musical activities of San Francisco.

The San Francisco Music Teachers' Association gave its annual banquet at the Bellevue Hotel. Alvina Heuer Wilson was the toastmistress and the guests of honor were Florence Macbeth (of the Chicago Opera), Alfred Hertz, Abbie Norton Jamison (president of the California F. & M. C.), Mrs. Pietro Cimini (wife of the opera conductor), Lillian Birmingham and Mrs. Edward Place. It was a charming affair, given under the direction of John C. Manning, president of the association.

Hermann Genss and several of his artist-students gave a concert at the Seven Arts Club on October 27.

Henry Cowell, composer-pianist, gave a program of his own works at the Fairmont Hotel on October 31. He played several numbers not heretofore performed here.

Hugo Mansfeldt, San Francisco pianist and instructor, has been giving a series of recitals at his studio and attracting lovers of pianistic literature. Mr. Mansfeldt and his wife have also announced three recitals to be given at their studios in the near future and interpreted by members of the Mansfeldt Piano Club.

The a cappella chorus of the San Francisco Conservatory of Music has been resumed at the conservatory under the direction of Ernest Bloch. C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The Matinee Musical Club celebrated Founder's Day, October 21, with luncheon and program.

The Los Angeles Oratorio Society, under John Smallman, will give its programs this season at the Shrine Auditorium instead of the Philharmonic, which will enable them to add 200 more members to the chorus.

Cora Thorne Bird, coloratura soprano, pupil of Gloria Mayne, sang the Proch Theme and Variations and Eckert's Swiss Echo Song at the dinner given by the Gamut Club to the opera singers.

Ernest Belcher is opening a beginners' class, the first in two years.

The Woman's Symphony Orchestra, under Henry Schoenfeld has begun rehearsals.

Mr. and Mrs. Thilo Becker have opened the Thilo Becker School of Music. Axel Simonsen, cellist, is associated with them.

There is a movement on foot to establish a Civic Bureau of Music in Los Angeles. Charles Wakefield Cadman, Arthur Farwell, Adolph Tandler, Charles Draa and many others are back of the movement.

The Glendale Symphony Orchestra, under the direction of Modest Altschuler, announces that they are preparing for a brilliant season.

The Philharmonic Orchestra will open with practically the same personnel as last season, there being but few new faces. Alfred Megerlin is the new concertmaster. R. L. Hidden, formerly with the San Francisco Symphony, is new to the violin section. Axel Simonsen, cellist, has returned to the orchestra after a term abroad. C. F. Ruckle, contrabassist; C. L. Bajus, trombone, and Max Srbecky, horn, formerly under Walter Damosch, are also new members. The orchestra concerts will be held on Thursday night and Friday afternoon this season instead of Saturday night as heretofore.

Alma Stetler has opened her studios. She has two pupils, Georgia Stark, coloratura, and Mabel Roberts, who leave this fall for continued study in Italy.

The Los Angeles Music Teachers' Association held its regular meeting recently in Chickering Hall. Arthur Nye, head of the physics department of the University of Southern California, read an interesting and instructive talk in new discoveries regarding the science of sound. His subject was How Music Is Affected by a Building and Its Furnishings. The guests of honor were Abbey De Aviret, vice-president; Charles C. Draa, president of the California Music Teachers' Association; Roland Diggle, Ernest Douglas, Beatrice de Troost and others. Alma Stetler is president; Edna Kirk, secretary, and Gladys Littell, program chairman.

The Philharmonic Orchestra opened its season with the first pair of concerts, October 21 and 22. The change from Saturday to Thursday night resulted in an increased sale of season tickets. A large crowd was present, Thursday night, and greeted the appearance of Walter Henry Rothwell with prolonged and tumultuous applause. The orchestra also rose and joined in the demonstration, the horns giving him a salute. The opening number was Mr. Rothwell's own favorite, the Brahms Symphony No. 2 in D major, op. 73, with which he wore a spell around his hearers. Of especial interest was the second number, a novelty orchestral phantasy, Bank Holiday, of Hempstead Heath, which was given for the first time in Los Angeles. It was clever in its descriptive characters and had more continuity of purpose than many compositions of the modern school, rising at times to considerable power and beauty; it formed a decided contrast to the Brahms number. Ruth Reynolds, youthful and promising contralto with an unusually lovely voice, sang Rain and Mist, while Alexander Kosloff presided at the piano. The Strauss tone poem, Don Juan, proved an interesting and popular finale. Henry De Bosscher did some fine oboe work. The string and woodwind sections achieved excellent effects. Rothwell received an ovation at the close of the concert. Alfred Magerlin made his debut as concertmaster; he had but few opportunities on the initial program, but he made the most of those.

October 26 presented two concerts. E. Robert Schmitz, piano virtuoso, gave an interesting program at the Philharmonic Auditorium. The chief number was Liszt's transcription of the Bach A Minor Prelude and Fugue, other numbers being by Scarlatti, Couperin and Chopin. At the Gamut Club, the theater was also crowded to hear Marcel Salinger, former baritone of the Vienna Opera, who presented a program ranging from operatic arias to ballads. His diction is exceptionally good and he was equally satisfactory as a singer, having complete control over his voice.

Phillip Tronitz, Norwegian pianist, and Frederick Huttman, tenor, formerly with the Royal Opera House at Berlin, gave a joint recital under the auspices of the Tronitz Club at the Ambassador Theater, October 23. Mr. Tronitz received an ovation for his work. Mr. Huttman possesses a clear ringing baritone, of power, freedom and good tonal quality. His interpretations were appealing and artistic.

The Los Angeles Trio, consisting of May MacDonald Hope, David Crocov and Ilya Bronson, gave its initial chamber music program at the Biltmore.

Joseph Conlin, operatic tenor, who has been convalescing from a serious accident in Southern California, appeared on a program at Trinity Auditorium and is preparing his tour for the coming season.

Pietro Cimini has re-opened his studios.

Dr. Alexander Kisselburgh, baritone, exponent of Louis Graveure, has gone to New York to assist the latter. He is accompanied by his wife and family.

The Hollywood High School announces its Artist Concert Course as follows: December 10, the Russian Symphonic Choir; February 16, the Mexican Tipica Orchestra; March 14, J. R. Johnson and Taylor Gordon; and April 1, Percy Grainger, pianist and composer. All programs are given in the School Auditorium at eleven a. m.

Sibley Pease, organist resident of Elks Lodge No. 99, gave his twenty-third recital, October 24, for the employees of J. W. Robinson and Company. The organ in the New Elks Temple is one of the finest in Southern California.

Bessie Chapin Trio is on a two weeks' concert trip up the coast, presenting costume programs featuring early California days.

Marjorie Chapin, pianist and composer, has opened a studio here.

Sully Oslier, violinist, is the latest to join the music colony of Los Angeles.

The Davis Musical College has begun its weekly Friday night pupils' recitals. B. L. H.

PORTLAND, ORE.

PORTLAND, ORE.—Portland's Civic Stadium, recently completed, has 30,000 seats and music lovers are enthusiastic over possibilities of summer opera there.

Alberto Bimboni, composer of Winona, the opera to be presented at the Public Auditorium in November, recently arrived from New York and was welcomed by a large com-

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mittee from the American Grand Opera Company of Portland.

Willem van Hoogstraten, director of the Portland Symphony Orchestra, has returned from New York, where he conducted the New York Philharmonic Orchestra. Mrs. M. Donald Spencer is manager of the Portland Symphony Orchestra, which will give a series of sixteen concerts.

The MacDowell Club opened its fourteenth season with an enjoyable concert at the Public Auditorium, featuring William Robinson Boone, organist, and Margaret Kennedy, soprano. Ruth Bradley Keiser was the accompanist.

Lucien E. Becker, organist, has resumed his monthly lecture recitals at Reed College. These interesting events are open to the public.

Louise Homer, contralto, opened the Elwyn Artist Series, singing before a huge audience at the Public Auditorium. Elizabeth Alexander played the accompaniments.

Robert Louis Barron, violinist, accompanied by William Robinson Boone, recently gave an enjoyable recital at the Ellison-White Conservatory.

Alfred Keller's violin recital was one of the interesting events at Pythian Hall. Edgar E. Coursen served as accompanist.

A. Avashamloff has been appointed conductor of the B'nai B'rith Orchestra, a new organization of twenty stringed instruments.

The Portland Junior Symphony Orchestra, Jacques Gershkovitch, conductor, resumed rehearsals recently. J. R. O.

LONG BEACH, CAL.

LONG BEACH, CAL.—The initial concert of the Seven Arts Society, under the direction of Kathryn Coffield, was held in the salon of the Virginia Hotel, on October 20, with Jose Mojica, tenor, as the attraction. No more enthusiastic reception has been given an artist in Long Beach than was accorded the Mexican tenor, the appreciation being evident with his opening number, and rising in interest until the close. Mojica's appearance, manner, poise, musicianship and linguistic accomplishments were all fully shown in his program, and in the very generous encores he gave. He was ably accompanied by Troy Sanders, who gave two piano groups, fitting interludes in the program.

The Wilson High School Auditorium, which seats 1750, was formerly opened to the public by assembly, addresses by prominent citizens and a concert by the newly organized band and singing classes. The stage, acoustics and arrangements for presenting plays and concerts are all of the latest type, surpassing now the best in the local theaters. Reversible sets, modern dressing rooms, electrical call bells, an orchestra pit and artistic lighting schemes make this auditorium the most up-to-date in the city.

The 1926-27 season of the Music Study Club of Long Beach was launched at the Y. W. C. A. auditorium, under the direction of its new president, Mrs. Wilbur R. Minhall. Mrs. John Spencer, leader, presented briefly some pertinent ideas as to the evolution of the new American music, the product of the many nations represented here. The Melting Pot was the general subject of the program, and was presented by characters properly costumed, giving numbers from MacDowell's 1620, English ballads and pastorals, Mexican love songs and selections from the classics. Violin solos, piano numbers, recitations and tableaux effectively portrayed the subject in all its many angles as related to art. M. T.

Estelle Grey-Lhevinne Delights in Williamsport

The long tour on which Estelle Grey-Lhevinne has launched is already bringing her much satisfaction. On October 21 she played in Williamsport, Pa., considered as a "key city" and where she was received with enthusiasm. This was a return engagement for the violinist which was granted to the Williamsport public because of many requests, and it opened the city's artist series. An audience of over 1500 greeted the popular violinist's return and an ovation was tendered her at the close of the recital. The Williamsport, Pa., Sun, in commenting on the work of Grey-Lhevinne, said: "Mme. Estelle Grey-Lhevinne, probably the greatest woman violinist since the death of Maud Powell, opened the artist course last evening. A large audience attended and attested the appreciation of Mme. Grey-Lhevinne's superb artistry by their response at her return engagement. . . . Last evening at the close of her concert a cheer was given in appreciation and admiration of the artist. . . ." The Williamsport Gazette and Bulletin states in part: "The program was well built, the selections being chosen to appeal to all types of listeners. . . . The artist possesses a beautiful singing tone, full of rich quality and warmth. Her technique was superb. She makes the exceedingly difficult numbers she plays seem simple to understand."

Carl Edouarde Honored

Carl Edouarde, musical director of the Mark Strand Symphony Orchestra, since the opening of that institution more than twelve years ago, was honored by the members of his orchestra recently when he was the guest of honor at a midnight dinner at the Blue Ribbon restaurant. The gathering was in the nature of a surprise party for Mr. Edouarde celebrating his fiftieth birthday, and he is now wearing a handsome gold watch, a gift of his fellow musicians, as a memento of the occasion.

Joseph Plunkett, managing director of the Mark Strand, presided at the dinner, and presented the watch on behalf of the orchestra. After the recipient had responded, speeches were made by Alois Reiser, conductor of the orchestra; Henry Dreyfuss, who arranges the settings and costumes for the Mark Strand presentations; Jacques Grunberg, who arranges the music; Cecil Copping, who arranges the orchestrations, and William Storch, the concertmaster. Congratulatory telegrams also were read from friends and admirers of Mr. Edouarde from all parts of the country.

Prominent Boxholders at Doguereau Recital

The brilliant assemblage attending the piano recital of Paul Doguereau at Aeolian Hall on November 4 included many persons prominent in musical and social circles. The boxholders were: Mrs. Henry F. Loomis, Mrs. Frank Munsey, Miss Muriel Dundas, Mrs. W. Tower, Mrs. Walter Damrosch, Mrs. Ernest Schelling, Mrs. Ernest Hutcheson, Mrs. Edward Ziegler, Miss Marion Talley, and Alexander Lambert.

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CATHERINE GERTRUDE BIRD , 658 Collingwood Ave., Detroit, Mich.	GLADYS MARSALIS GLENN , 1605 Tyler Street, Amarillo, Tex. February 1st, Amarillo.	FLORENCE ELIZABETH GRABLE , Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.	ROBIN OGDEN , Box 544, Waterbury, Conn.
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Frantz Proschowsky Artist-Pupil Earns Favor

Doris Emerson, Boston soprano, is a popular artist through New England. Proof of this was her extensive tour last year which included engagements of the following calibre: recital for the Harvard Club of Boston, soloist for the famous Apollo Club of the same city and four appearances as soloist in the Messiah with different oratorio societies. So far this season she has had five concerts and has many engagements booked through to April, and this will be the busiest of her seasons so far. Among the cities in which Miss Emerson will appear are Lewiston, Me., Portland, Me., Keene, N. H., Nashua, N. H., Gloucester, Mass., Taunton, Mass., Newport, R. I., Norwich, Conn., and Brockton, Mass.

Miss Emerson has been studying with Frantz Proschowsky ever since she has been in New York and to this eminent vocal teacher is given the credit for this comment: "Doris Emerson is the possessor of a very beautiful soprano voice,



Photo by Bachrach

DORIS EMERSON

generous in range, volume and quality. Her phrasing, her style, her personal charm, all go to make her an artist pleasing to the most critical audience. I predict a most brilliant future for Miss Emerson."

Mrs. H. H. A. Beach, composer and pianist, said of the young artist: "It gives me the greatest pleasure to add my testimony to the many encomiums you have already received, as to the value of your work; as a singer I am glad to speak from actual knowledge of your lovely voice and most artistic use of it in concerts."

A MUSICAL COURIER representative heard Miss Emerson at the Proschowsky studio recently, and was delighted with the beauty of the voice and her ability in interpretation. Added to this she has a personality of much charm and has every asset to become better known throughout the country. To be sure she is a young artist and not too far advanced in her career to prevent her from making a place for herself among the most successful singers of the present younger generation.

Grace Hofheimer an Andre Benoist Product

It was erroneously stated in one daily and one musical paper that Grace Hofheimer was a graduate of the Fontainebleau School of Music. Miss Hofheimer had six weeks' study at the Fontainebleau School in 1921, under Philipp. She is essentially the product of Andre Benoist's teaching, having studied with that eminent artist for twelve years. Her theoretical training was gained at Columbia University under Daniel Gregory Mason and others. Miss Hofheimer recently gave an Aeolian Hall recital which won for her the appreciation of public and press.

McCormack's Final New York Recital

John McCormack will give another New York recital in Carnegie Hall, Sunday afternoon, November 28, at three o'clock. This will be his only remaining appearance in the metropolis this season, as he plans to sail for Europe immediately after the holidays for a tour of the British Isles and the Continent.

ALEXANDRE TCHERPINE, distinguished among the younger Russian composers, who recently spent a few weeks in this country. It really was only a look about, this first visit, but before leaving he was heard in New York in a concert of some of his piano compositions and signed a contract with Catharine A. Bamman to be under her management for a term of years. The name of Tcherepne is one to conjure with, or was, in the olden days in Russia when it was borne by noted painters, scientists, literati and musicians high in favor. Alexandre Tcherepne doubtless inherits his musical tendencies from his father, Nicholas Tcherepne, whose works are well known here and abroad. The younger Tcherepne is but twenty-seven years of age, but he boasts of over sixty compositions published by leading European publishers. Upon his return to this country next season he will introduce some of his ensemble compositions, which are being played with great success in Europe.

**A Play About MacDowell**

The Nubanusit Press of Peterborough, N. H., has just produced the play-book of Ethel Glenn Hier's dramatic sketch, *The Boyhood and Youth of Edward MacDowell*. This play, which is dedicated to the Junior Musical Clubs of America, is in seven scenes with a prologue and epilogue. Edward MacDowell is the hero and the scenes follow his life from the time he was eleven years old and meets the famous pianist, Teresa Carreno, up to the time when he had married and was living in Wiesbaden. With the incidental music the performance of this play, which is designed to be done principally by young people, takes about an hour.

Mrs. MacDowell saw the original production given by the Junior MacDowell Club of Roselle, N. J., last year and thoroughly approved of it. One gets fleeting glimpses of such famous musical figures as Raff, Liszt, D'Albert, and Mme. Aus der Ohe. The author's idea in preparing this play was to afford a means for the Junior Clubs to raise money to aid the MacDowell Colony of Peterborough, N. H., and she has thoroughly succeeded in her aim. Neither scenery nor costumes are difficult and the incidental music is all from MacDowell. Without doubt it will be widely given this winter.

Cincinnati Conservatory Notes

CINCINNATI, OHIO.—The combination of Carmen and the Charleston is an original concoction invented by a group of American students preparing a musical program given this summer in Sasso, Italy. The students were members of the group studying with Berta Gardini Reiner, of the artist faculty of the Cincinnati Conservatory of Music. The concert, of which the Princess Castle Barco, of Sasso, was patroness, included duets and the trio from Carmen, as well as selections from Cavalleria Rusticana and Lucia, in which Verna Carega, Mildred Bartlett, Outram Hodgkinson, Gertrude Suddarth and Water Ebersold were heard. Senor Joseph gave a group of piano numbers, after which the

students gathered at the piano and sang a group of popular old numbers. Then followed an exhibition of clog dancing and the Charleston, which took the audience by storm, for those present had never before seen the "native" American dances. In this enthusiasm they were merely continuing their expressions of pleasure, for they so thoroughly approved the operatic selections that they stood on chairs to applaud and call for more.

The concert was one of many pleasant features of the trip which the Cincinnati Conservatory students made this past summer to study with Mme. Reiner. A tour through Europe, touching the centers of culture, was a suitable and inspiring prelude to the six weeks they passed in study on the magnificent estate which Mme. Reiner has near Bologna. At the villa, or small castle, which the students named Ebersold Castle, in honor of their chaperons, practice, lessons with Mme. Reiner, Italian lessons, coaching with Maestro Venturi, filled the working hours of the party. During the hours set apart for recreation, hikes across the swell-kept estate on which Villa Gerster is located, afforded the students numerous beautiful mountain views and opportunity of observing the life of the peasant tenants. They were entertained by the Prince and Princess of Sasso, visited Marconi's former home, and on one occasion had the great pleasure of meeting him.

F. B.

Dorsey Whittington Back

Dorsey Whittington has returned to America after a successful trip abroad, during which he gave several recitals which received favorable comment from the press and aroused flattering public interest.

Dr. Levbarg for Cantors' Association

Dr. John J. Levbarg, M.D., who has achieved splendid results in the treatment of voice and speech defects, was recently appointed as the physician for the Cantors' Association.

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AMELITA GALLI-CURCI.

February 23, 1923.

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CHARLESTON, W. VA.

CHARLESTON, W. VA.—Walter Hansen, pianist, graduate of the New England Conservatory, has been added to the faculty of the Mason School of Music. W. S. Mason presented Mr. Hansen in a very delightful recital, October 15.

October 20 brought to Charleston a most delightful recital The Compinsky Trio—composed of Sara Compinsky, pianist, Manuel Compinsky, violinist, and Alec Compinsky, cellist—delighted a large and appreciative audience. Louis Potter ably assisted as accompanist.

October 24, the first Vesper Service of the Baptist Temple were given by Harry Mueller, guest organist, and Annie Laurie Leonard, contralto, of Huntington, W. Va. Louis Potter, the official organist, arranged the program.

The matinee song recital, given by the music department of the Charleston Woman's Club, was arranged by the chairman, Mrs. Delbert T. Robinson. The following participated: Mrs. John Hayes, Mrs. W. C. B. Moore, Jean Goodwin, Mrs. Ross B. Johnson, Mrs. Cook, the Misses Haviland, Mrs. Fred H. Hohmann, Mrs. J. Edwin McWhorter, Mrs. Victor Knopp, Mrs. W. Wertz, Mrs. Helen Ziebold, Mrs. Lena Haviland, Mrs. Charles Wood and Lillian Reveal were the accompanists.

E. F. K.

Saint Cecilia Club Opens Season

Victor Harris conducted the first concert this season of the Saint Cecilia Club, 135 women's voices, at its annual performance at Bellevue Hospital on November 16. This is the fifth in a series of Charity Hospital Concerts which this well known organization has given. These events are full-fledged Saint Cecilia Club concerts with assisting artists, and the one on November 16 had the co-operation of John Barnes Wells, tenor.

The club will give its regular performances for members on the evenings of January 25 and March 29, 1927, in the ballroom of the Waldorf-Astoria. At the first of these, Percy Grainger, pianist, will assist, and at the second the

club will have the assistance of Emilio de Gogorza, baritone, and an orchestra from the New York Philharmonic. As usual, the programs of this club will contain first performances of works specially written for the club.

Archibald Sessions Conducts

At the South Manchester (Conn.) Methodist Episcopal Church, Archibald Sessions conducted a program of choral music and played several organ solos on October 17. The program consisted of an organ prelude, In Paradisum, by Dubois; The Holy City, by Gaul; offertory, Adoration, organ and harp, by Gaul; benediction with choral Amen, by Dunham, and there were hymns for processional and recessional. The soloists, in addition to Mr. Sessions at the organ, were Eleanor Willard, soprano; Bertine Lashinske, contralto; William Stamm, tenor; Robert Gordon, baritone; Fred Bendall, bass, and Mildred Godfrey Hall, harp.

This month the oratorio for the monthly series was T. Tertius Noble's Gloria Domini. On November 29 the Manchester Male Choral Club is to give a concert assisted by Richard Crooks, Mr. Sessions directing.

Soder-Hueck Artists Give Weekly Radio

By arrangement with the WOR radio station, Ada Soder-Hueck, voice builder, coach and representative of many successful artists, will broadcast an Hour of Music every Monday night at 10 P. M. presenting each time two artists in joint recital. Edna Sheppard will be the accompanist for all the artists. The first of the series will take place on November 15. Anna Reichl, lyric soprano, and Joseph Hempelmann, tenor will sing on this occasion. Both are well known to concert audiences and favorites over the radio.

Crooks for Plaza Musicale

Immediately after hearing the artist at his annual New York recital at Carnegie Hall on October 21, Andres de Segura engaged Richard Crooks for his Artistic Morning at the Hotel Plaza, New York, on December 2. This per-

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formance will come just before the tenor's recital in Williamsport, Pa., already announced.

The Mark Strand

Another capital bill attracted large audiences to the Strand last week, a feature being a special tableau in honor of Armistice Day, participated in by the popular Kitty McLaughlin and Male Ensemble to music of the late Victor Herbert. Joseph Plunkett's weekly frolic went well. Entitled "Gypsies," it comprised selections by the fine male ensemble, gypsy dances by Mlle. Klemova, Nikolas Daks and George Kiddon, Victor Herbert's lovely Gypsy Love Song beautifully rendered by the basso, Amund Sjovik, assisted by the ensemble, which next sang Anatole Bourman's Naïla, with Mlle. Klemova and the ballet corps, to music by Delibes.

Then by popular demand the Happiness Boys—that sterling combination so well known to radio fans—with David Kaplan at the piano, delighted in their usual manner. This all came as a prelude to the feature picture, a particularly entertaining one this week and called Forever After, starring lovely Mary Astor and Lloyd Hughes. The Merry Wives of Windsor overture was given new life by the Strand Orchestra, Alois Reiser, conductor, and various selections by the organists rounded out a program that was worth more than the price of admission.

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Werrenrath's New York Recital Praised

Reinald Warrenrath gave his annual New York recital at Carnegie Hall on October 31, and despite a terrific rain storm sang to a crowded house. "Reinald Werrenrath delights hearers anew," was the headline of the New York Evening Sun, and the criticism was concluded as follows: "There is little new by way of comment to be said of Mr. Werrenrath's singing, which has now long been known here. His voice was in excellent condition, and his masterful control of it, with his polished diction and unerring correctness of style brought him plaudits from his host of admiring auditors."

The New York Herald-Tribune stated: "Mr. Werrenrath is a consistent singer and one whom we have not known to fail to entertain. Mr. Werrenrath always seemed able to sing smoothly and expressively, to attract and hold his audience so that they called for numerous encores." The Times headlined that, "Reinald Werrenrath stirs large audience." "He was in excellent voice and spirits and gave his program with the style and finish for which he is noted." The Morning World noted: "Werrenrath never renders—He sings,—something that everyone realized during an afternoon of arias, recent English ballads and a handful of current impressions."

Werrenrath will be heard in New York several times during the winter, besides being constantly on view at the Colony Theater where he is a Vitaphone artist.

Cara Verson Creates Interest in Modern Music

The increasing interest in modern music is being shown by the progressive teachers and music clubs of the country in the numerous requests for modern programs and an interest in Master Classes on Modern Music. Cara Verson, a well known modernist, has been chosen to give one of the three master classes sponsored by a musical association in Lima, Ohio.

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Shortly after his arrival in Chicago he was engaged by Bush Conservatory to take the place made vacant by the death of Charles W. Clark, for many years the head of the voice department of that well known institution. During the fifteen months that Mr. Bai has been associated with Bush Conservatory he has established an enviable reputation as a voice builder and coach. Each season brings new pupils

to his studios, some of them well known artists. Some of his artist-pupils are shown in the accompanying picture.

Lower row (from left to right) Irma Rose Wilson, mezzo-soprano; Lucille Hudiburg, contralto; Mina Olson, dramatic soprano; Mr. Bai; Ruth Metcalfe, contralto; Anna H. Shideler, soprano; Eileen Redmond, soprano, and Svanhild Knudsen, mezzo-soprano; upper row (left to right) Rudolph Schwarz, bass; Bernhard Kirkgaard, bass-baritone; Bernard Helfrich (Mr. Bai's accompanist); Paul Jors, baritone; John Macdonald, bass; Lawrence Veit, baritone, and Dallas Decker, tenor.

All of these pupils have exceptionally good voices. Some of them have appeared in recitals and concerts in Chicago and elsewhere, and some are holding important positions in Chicago churches.

The Boston Philharmonic and Leginska

The plans of the Boston Philharmonic Orchestra include the presentation of a number of new works by American and European composers, such as Scarlatiana, by Alfredo Casella; a new work by Carlos Salzedo, for orchestra and harp; Heinrich Gebhard's new fantasy for piano and orchestra, which received its first premier last season in New York by the Philharmonic Society under Mengelberg. A work that will excite more than casual interest will be the Fantasia Espagnole by Lord Berners. Louis Vuillemin, the young French composer, much in the eye of the public at this time, has written a new suite which the orchestra has in hand, En Kerneo. At the recent first concert a rhapsodical prelude, Triumph of Life, by Rudolph Peterka of Berlin, received its first introduction to American audiences. Another work slated for early performance is Korngold's Much Ado about Nothing, written as incidental music to the play itself.

At the second concert, Sunday, October 31, Mme. Charles Cahier, contralto, sang Gustav Mahler's group of songs, Die Lieder eines fahrenden Gesellen, as well as two songs by Leginska.

Alma Peterson "Good"

When Alma Peterson appeared in St. Paul with the Choral Society, the Pioneer Press reported the concert as follows: "Miss Peterson is good to look at and good to listen to. Vocal beauty was hers in generous measure from the very first. She has always been an essentially musical singer. Experience and maturity have added to these assets such

qualities as power, poise and style, and their sum total created an effect which the audience plainly found irresistible."

Grace Leslie for Syracuse

The performance of Verdi's Aida that the Syracuse, N. Y., University Chorus will present in concert form in that city on December 9, will have Grace Leslie in the contralto role. Incidentally, the singer distinguished herself last season as Amneris in an operatic performance of the Italian maestro's chef d'oeuvre on the air from WEAF.

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